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Monthly

II

Public Broadcasting Sells. (Out?)

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"Kila takes traditional (Irish) music and shakes the daylights out of it." *Rock 'n' Reel (U.K.)*

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Alice Di Miele performs this month in Ashland. See Artscene, p. 28.

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Public Broadcasting Sells. (Out?)

As public broadcasting in both television and radio struggles to adapt to the economics of an era of declining federal support, new alliances and marketing strategies have developed. Is this a creative, healthy solution to a difficult funding problem? Or is it the destruction of one of our country's most vital resources? In this controversial essay, James Ledbetter examines these trends and their implications.

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On the WAHM Path

March is Women's History Month, and the history of the workplace has been a difficult one for American women. As progress is slowly made against discrimination and wage differentials, other conflicts arise: notably the conflict between the demands of mothering and career. An increasing number of women seek to balance career and family by becoming work-at-home mothers (WAHMs). Eric Alan talks with author Liz Folger, an expert on the trend, about the issues and challenges involved.

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TUNED IN

Ronald Kramer

Has Public Broadcasting Sold (Out)?

In November a friend at one of the public radio networks sent me by email James Ledbetter's "Public Broadcasting Sells. (Out?)" article which had just been published in *The Nation*. I immediately contacted the publishers to request reprint rights for the piece and we are reprinting it in this month's *Jefferson Monthly*. Ledbetter's article is drawn from his new book, *Made Possible By...*, devoted to this subject. I have to confess that an as-yet-unfulfilled New Year's resolution is to find the book and read it.

I don't entirely agree with Ledbetter but I don't entirely disagree either. In any event, I thought he thoughtfully raised an issue of sufficient weight that we should publish it.

Ledbetter correctly diagnoses impetus for public television's rush to realize income from marketing deals as a response to Congressional pressure to eliminate public broadcasting's federal appropriations. Indeed, less than three years ago very prominent members of Congress very pointedly told the public broadcasting industry that the federal government had spent significant funds to help launch public radio and television but that they expected successful enterprises, such as had been developed, to leverage their positions and develop broader revenues to minimize the ongoing need for federal support. While it is an open question whether that Congressional "advice" represents national policy (since it was not embodied in any way in legislation), it is hardly fair to chastise public broadcasting for attempting to execute what the leadership of the Congressional committees responsible for public broadcasting "advised."

I DON'T BELIEVE THAT IT IS
HEALTHY FOR A PUBLIC
BROADCASTING STATION TO
ENGAGE IN MAJOR ACTIVITIES
WHICH ARE UNRELATED TO
THEIR MISSION JUST BECAUSE
THOSE ACTIVITIES MAY BE
PROFITABLE AND MIGHT HELP
SUPPORT MISSION-RELATED
BROADCASTING ACTIVITIES.

But this problem is much older and much broader. The question of how to pay for noncommercial broadcasting started when the first radio station signed on—because it had no commercials. That question has endured for seven decades. Indeed, public

broadcasting was founded in 1967 to redress the programming imbalance and omissions which were perceived to have developed in an increasingly commercially dominated broadcasting industry. Having caused a noncommercial alternative to be newly founded in 1967, the federal government straddled the fence on methods for generating income to support this noncommercial service and we have all been struggling with the vagaries of irregular, uncertain federal ap-

propriations, proposed federally-sponsored "trust funds," membership and underwriting income and corollary revenues (such as marketing income) ever since. Public radio is less guilty (and less successful I might add) at generating corollary revenues than public television; but the Public Radio Music Source and the Wireless catalogue sales operation of Minnesota Public Radio are both examples of public radio's attempts at developing corollary income.

I don't happen to think that income from corollary ventures is necessarily "bad." At JPR we produce public concerts as a revenue-generating mechanism and I think that's healthy. We do so only with artists whose music would normally be heard on JPR and we make it possible for our listeners to hear these artists in live performance when, in many instances, it is doubtful that could happen without our participation.

At the same time JPR would never sponsor a concert by an artist whose music we wouldn't broadcast. I would have no problem publishing and selling a book based upon programming which is heard over JPR. I wouldn't want for us to sell books by a top-selling author whose work was not identified with our regular programming in some way. In other words, I believe there are many ways of successfully performing upon one's mission and our operating activities can embrace multiple means of doing so. I don't believe that it is healthy for a public broadcasting station to engage in major activities which are unrelated to their mission just because those activities may be profitable and might help support mission-related broadcasting activities. In my view the marketing "deals" in which public broadcasting is increasingly engaged don't always meet that test.

There's one other factor as well. In reading James Ledbetter's article you will note that it is the largest public television stations which are predominantly involved in these marketing undertakings. Indeed, it is the largest public television stations (and to a far lesser extent the largest public radio stations) which have consistently been pushing for authority to either more liberally interpret on-air underwriting or actually to convert public broadcasting to "limited commercial" status. The bottom line is that these very large stations—unlike the remainder of the nation's public radio and public television stations—tend to operate in the rarified air of highly competitive, major market broadcasting economics and they have caught the scent of the money and power which that culture exudes. Because those public television stations also tend to be the source of much of America's domestically-produced public television programming, these stations have a high degree of influence within the public television community.

There clearly are no simple solutions to be found to this issue. I think James Ledbetter's critical appraisal is worthwhile reading for citizens and for our nation's policy makers. For us, here at Jefferson Public Radio, faithfulness to our mission is everything. And, to the degree Ledbetter has properly identified a problem, we think the solution is to be found in that principle—along with the federal government's continued, thoughtful participation in public broadcasting. IM

Ronald Kramer is JPR's Executive Director.

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Pepper Trail

Picking Up the Pieces

On a recent flight back to the Rogue Valley from Portland, I tucked myself into a window seat and watched the Cascades creep past, 25,000 feet below. The shining peaks of Mt. Hood, Mt. Jefferson, and the Three Sisters were dazzling, and seemed to fill the blue sky with soundless music. But as my eyes dropped from the pure and unmarked spires, the harmony died away. Everywhere, the forests which naturally reached graceful fingers toward the peaks were hacked into patterns carved by no avalanche or stubborn ridge of rock. Blank white rectangles were stamped across the mountains, a mass of unhealed wounds crudely stitched together by road scars. With their awesome disregard for the language of the land and the rules of its grammar, these clearcuts might as well have been incised by a spaceship in contemptuous orbit.

In my imagination, I slipped perspective and examined the landscape from ground level—*real* ground level, where a red-backed vole hesitated at the shore of a sea of stumps. Biologists have found that these roly-poly forest mice avoid clearcuts, and research in Southern Oregon revealed the unexpected reason. The voles are mightily fond of truffles, the underground fungi that exist in complex symbiosis with our ancient forest conifers. At the abrupt edge of a clearcut, the sun strikes the forest full in the face, and winds penetrate among the trees. The humid microclimate of the forest is drastically changed, and among the casualties are the moisture-loving truffles. They persist only deep in the forest, far from the harsh environment of the edge, and the voles retreat with them. The truffles, the voles, and countless other forest species are victims of that most insidious product of human activity: fragmentation.

Almost everything that technological humanity does in the landscape causes fragmentation; that is, reduces the integrity and connectedness of ecosystems. Build a road down the middle of a forested valley, and a

solid block of habitat is dissected into two halves. Carry out a program of clearcuts, and a forest is reduced to a tattered patchwork. Build a subdivision, and soil is sealed beneath asphalt, permanently changing drainage patterns. Every development affects the natural flow of organisms and environmental processes, and we are only just beginning to understand the countless ways in which this changes the rules governing ecological systems.

To be sure, fragmentation helps some species. These tend to be wandering opportunists, like starlings and possums and star thistle—organisms that are usually thought of as pests or weeds. Fragmentation hurts other species, like spotted owls and elk and Port Orford cedar. These are usually organisms that we associate with wilderness, or at least wildness—that is, with healthy, well-functioning, and long-established ecosystems. Universal in occurrence and often unpredictable in effect, fragmentation has become one of the central concerns of my particular branch of science, conservation biology.

The current flurry of fragmentation research is an example of how science reflects society's concerns. Four hundred years ago, Galileo challenged the view of the earth as the center of the universe at the same time as the Renaissance challenged the role of the church as the center of society. Darwin's ideas on the survival of the fittest won acceptance as England faced the harsh economic realities of the Industrial Revolution. Einstein's Theory of Relativity seemed perfectly in tune with the rejection of all conventions by avant-garde artists in the early 20th century. In much the same way, the concept of fragmentation has resonance far beyond science; indeed, it echoes throughout modern life.

In almost every possible way, our lives today are fragmented. Nearly 20% of Americans move every year. Half of marriages end in divorce. Television and advertising bombard us with frenetic, disconnected

messages. Time for calm reflection has disappeared as the demands of work and scheduled "leisure" keep us rushing from one activity to the next. Technical innovations like fax machines and email don't actually save time; instead, they compress it, shortening deadlines and increasing stress. Financial markets reward managers who maximize quarterly profits, not those who develop sustainable strategies. Economic globalization encourages corporations to treat employees like any other commodity, and job security has become a thing of the past. Political debate has been reduced to sound bites, and 30-second attack ads have replaced reasoned discourse. Attention Deficit Disorder, characterized by hyperactivity and inability to concentrate, is recognized as a national epidemic. Is it any wonder?

Conservation biology is discovering that habitat fragmentation harms environmental integrity and ecological health in a bewildering variety of ways. What of the damage done by these other forms of fragmentation—fragmentation of personal relationships, of social and economic interdependence, of attention itself? For the most part, these ills are presently accepted as if they were inevitable, and their malignant effects on our lives are undiagnosed.

This attitude ignores that most unique, most precious, and most under-used gift of being human—our ability to choose. There is nothing inevitable about the way that our lives are fragmented, and there is nothing inevitable about the way we fragment the earth. We are free to choose a better course. We can't stop all habitat fragmentation, but we can lay our hand on the land in a more conscious and caring way. We can't restore wilderness across the landscape, but we can repair some of the damage we've done, and we can preserve the precious wildlands that remain. We can't abolish distraction, but we can choose activities that foster the development of community, that promote connection rather than alienation, that are active rather than passive. In short, we can assert control over the activities and institutions—whether they be personal, political, economic, or social—that are fragmenting our lives and our planet.

As my plane circled in toward Medford, I was treated to a sweeping view of the communities of the Rogue Valley, and of the great Cascade and Siskiyou forests all

CONTINUED ON PAGE 27

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JEFFERSON OUTLOOK

Russell Sadler

A Swift Kick in the Taxes

The thank you letters began appearing in Letters to the Editor columns in December, thanking Oregon's legislative leadership for refund checks returning the state budget surplus. It will be interesting to see if the gratitude lasts into April when some taxpayers learn they have to pay federal income taxes on their state refund. Oregonians might be wise to squirrel away some of that income tax surplus kicker check they got in the mail.

Oregon income taxpayers will soon receive another letter from the state. It will warn anyone who itemizes their federal tax deductions to declare the kicker check as income on their federal return. That will increase federal income taxes in proportion to the size of the kicker refund. The legislative leadership succumbed to the temptation to buy votes by sending out politically popular checks just before Christmas even if it meant increasing Oregonians' federal income tax liability.

This interconnection between the state and federal tax system explains why previous Oregon legislators have been reluctant to write checks to refund surpluses. The refunds can actually raise taxpayers' total tax liability and ship Oregon tax money out of the state.

Some lawmakers who wrote the legislation knew refunding the surplus would ship much of the Oregon budget surplus to Washington and cynically went ahead with it anyway. However a number of newer lawmakers are expressing astonishment at this unintended effect of refunding the surplus. Turnover and term limits have stripped the Legislature of people with sufficient experience to understand Oregon's tax system. Some of the people who endorsed the refund scheme want to be your next governor. Bill Sizemore and Sen. President Brady Adams, R-Grants Pass are "interested" in the Republican nomination for governor.

Sizemore's inability to understand Oregon's tax system is one of the reasons so many people are disappointed by the small

size of their property tax reductions promised by Sizemore's repeated tax limitation initiatives. Sizemore insists Oregon's reliance on property taxes is not due to exemptions and special treatment for business property at the expense of residential property owners. Sizemore insists Oregon relies on property taxes because as much as 70 percent of the land in Oregon is owned by the state and federal governments. The implication is that public property produces no tax revenue. State and federal property is exempt from property taxes, but state and federal land management agencies pay hundreds of millions of dollars to Oregon's state and local governments in lieu of property taxes every year.

The Bureau of Land Management pays substantial sums in lieu of taxes to Eastern Oregon counties from grazing revenues. The same agency pays a substantial portion of the revenues from the Oregon & California Railroad lands to Western Oregon counties from Multnomah to Jackson. The Forest Service pays a portion of their timber revenues into many school and county road funds. All these payments reduce local government's need for property taxes. The Oregon Department of Forestry and Division of State Lands put much of their timber and waterway lease revenues into the Common School Fund which helps finance public schools. Publicly owned utilities are exempt from property taxes, but Oregon law requires those utilities to pay a portion of their revenues to local school districts in lieu of property taxes.

During the last 25 years business property taxes declined from 67 percent to about 35 percent of all property taxes. The value of residential property is rising faster than business and commercial property but that only explains a minor part of this shift. The Legislature and Sizemore's initiatives are responsible for the rest.

Over the last 25 years the Oregon Legislature repealed the business inventory tax, repealed the state inheritance tax, allowed

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businesses to calculate property taxes on ability to produce income rather than market value and reduced farmland taxes to production value rather than development value. In recent years high technology industries were given millions of dollars in tax "vacations." The Legislature enacted these tax breaks one at a time, persuaded each would increase jobs and payrolls that would trickle down to taxpayers. It was a beautiful economic theory viciously mugged by real life.

It is an article of faith with conservatives: Businesses do not pay taxes. That is an argument that could only impress an economist. Businesses pay taxes and pass them on to consumers when the market allows. Most of the products manufactured in Oregon are sold nationally and internationally. When Oregon taxes are included in the price of those products the people who buy them in Arizona or Japan help pay the cost of Oregon's growing cities and schools. That is how Oregon financed its 50 percent population growth in the 1950s and 30 percent growth each decade in the 1960s and 1970s.

As the Legislature and Sizemore's artfully contrived initiatives repealed and reduced business taxes, the tax burden inexorably shifted onto personal income taxes for schools and residential property taxes and user fees for city services. Sizemore says homeowners have had enough. Their property taxes are too high. He is not wrong. But Sizemore will not accept his personal responsibility for the failure of his initiatives to deliver the promised property tax reductions. Today Sizemore wants to impose a sales tax on Oregonians while further reducing property taxes and upper income tax brackets further shifting Oregon's tax burden down the income scale. Either Sizemore and the legislative leadership do not understand the tax system or they know exactly what they are doing and they are working the system for the benefit of their contributors at the expense of the rest of Oregon taxpayers. They cannot have it both ways.

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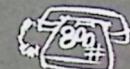
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Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

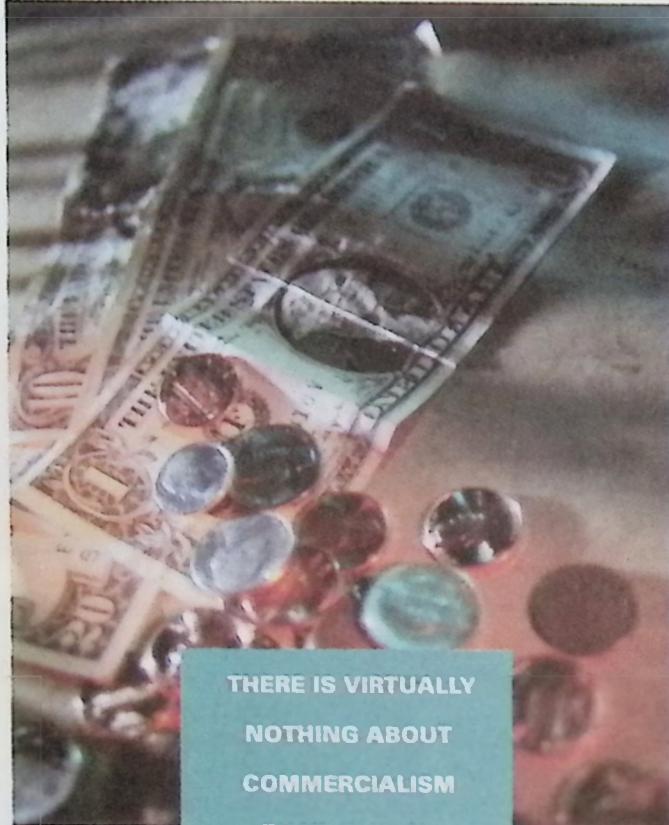
Public Broadcasting Sells. (Out)?

If you want to see the future of American public broadcasting, go visit a shopping mall. Drive up to the massive Stamford Town Center in Stamford, Connecticut, head for the 4G level and you will find a store that acts as a direct outpost for New York's Channel 13, WNET, one of the nation's largest public broadcasting stations. Between Rodier Paris and Casual Corner, two stores down from a Warner Brothers merchandise outlet, is a boutique called Learningsmith. It displays both the Public Broadcasting Service and WNET logos and describes itself as a "general store for the curious mind."

Inside is a smorgasbord of self-advertised brainy materials, from place mats depicting the periodic table to books by Stephen Hawking. There is a wealth of public broadcasting tie-in material, including books by Carl Sagan and Bill Moyers, a video called *My Heart, Your Heart* (hosted by Jim Lehrer) and almost any imaginable product bearing a *Sesame Street* character. Playing on three huge television screens in the store's rear is a PBS video, *Peter, Paul and Mommy*, featuring the aging trio singing the refrain, "Don't ever take away our freedom."

In return for selling these products, Learningsmith, a for-profit retail chain, gets on-air promotion—mostly during children's shows. The store, however, does not discriminate against non-PBS merchandise; here one may also purchase videos of Doug, Nickelodeon's kid hero, or of *CNN: The Game*. In keeping with good market-place thinking, public broadcasting is just another product on the shelf.

Learningsmith is but one example of public broadcasting's scramble to merge with shopping and marketing. Sacramento's KVIE, for example, not



THERE IS VIRTUALLY
NOTHING ABOUT
COMMERCIALISM
THAT IS ALIEN
TO PUBLIC
BROADCASTING
TODAY.

only shows commercials on the air, it produces them in-house for local businesses. Boston's WGBH has taken its popular *This Old House* show and spun off a handyman's magazine, a joint venture with Time Warner. In mid-1996, Los Angeles's KCET teamed up with a direct-marketing firm to form a new, for-profit business with the primary marketing purpose of helping public television stations raise funds. Revenues for the first year were expected to be upward of \$10 million.

This cozy commercialism would have startled the men and women

who founded public television thirty years ago. Steeped in Great Society idealism, "Public Television: A Program for Action," the 1967 report of the Carnegie Commission on Educational Television, emphatically set its proposed public television apart from network fare: Its programming would

embrace "all that is of human interest and importance." This meant eliminating the forces of commercialism, which the commission blamed for the pap on network television.

"In the end, commercial television remains true to its own purposes," wrote Carnegie's executive secretary. "It permits itself to be distracted as little as possible from its prime goal of maximizing audience." Public television, as the Carnegie team envisioned it, would strive for excellence and enlightenment, not sensationalism and audience share. PBS and its 348 television affiliates have long used this noncommercial, educational mission as a rationale for federal funding and nonprofit status.

In early 1995, as Congressional Republicans threatened to strip public broadcasting of its roughly \$300 million annual federal subsidy, PBS president Ervin Duggan echoed the same dichotomy between public and pri-

BY

James Ledbetter

vate television. He warned that if public broadcasting was forced to rely on commercial sources of income, the system would plunge into "the alien world of ad agencies and ratings and cost-per-thousand and merchandising, rather than the world of teachers and historians and journalists and community volunteers."

Duggan's supplications ignore the modern reality embodied in Learningsmith: There is virtually nothing about commercialism that is alien to public broadcasting today. Forced to cope with unstable revenues and rising costs, every level of public broadcasting's byzantine structure has devised some kind of commercial scheme, raising disturbing questions about whether commercialism has overtaken public broadcasting's programs, robbing them of their intended uniqueness.

There has always been some private funding of noncommercial broadcasting, and it would be naive to pine for any golden age of public television or radio (though many would argue that the late sixties and early seventies represented at least a bronze age). Commercialism has been a consistent concern—and temptation—for public broadcasters. In the seventies, some in the field were scandalized when Mobil Oil was allowed to use a typeface similar to its own corporate logo; the cry of protest was, "Next we'll be allowing them to use a red O!" Today, the program actually calls itself Mobil Masterpiece Theatre.

But the malling of public broadcasting represents commercialism taken to new heights, in which the very assets of public broadcasting—its logos, its airtime, its facilities—are for sale or rent. In the case of Learningsmith, founded in Boston in 1991, there are sixteen stores nationwide with public broadcasting affiliations. They have the right to use the PBS logo, one of the nation's most recognized symbols. Besides WNET's stores (in Stamford and on Long Island), there are stores for WGBH, WETA (D.C.) and WCNY (Syracuse). While a marketing official said that Learningsmith's estimated nationwide 1994 gross sales were \$40 million, he declined to divulge the percentage that each station receives, calling that information "confidential." (Commercialization helps cut the public out of public broadcasting.) Los Angeles's KCET began a similar chain called the Store of Knowledge, which opened a WNET-affiliated outlet in New Jersey last year.

When PBS launched its new hit kids' show *Puzzle Place*, it announced a simultaneous marketing agreement with Toys 'R' Us and Family Circle and Child magazines. All 619 Toys 'R' Us outlets now have permanent floor space dedicated to *Puzzle Place*. Toy giant Fisher-Price, among others, has been awarded a licensing contract for *Puzzle Place* tie-ins. All this was set in place before the program aired, making *Puzzle Place* rather like the latest Disney extravaganza.

No longer content with doling out underwriting credits, PBS station WGVU in Grand Rapids, Michigan, has pioneered "Business Television." Local businesses are encouraged to use the station's studio and satellite uplink in return for a donation. According to assistant general manager Chuck Furman, the businesses mainly broadcast meetings for viewing at remote sites.

"It's kind of the Cadillac of teleconferencing," says Furman. Business Television has been around for about five years, he said,

and brings in approximately \$200,000 a year, about 4 percent of the station's annual budget. Although Furman declined to name the businesses that use these facilities, he said one of the station's regular clients is a Fortune 500 office furniture store. The content of these private, encrypted broadcasts is usually sales and marketing, but Furman says Business Television can also be effective for crisis management. "One client used it to help resolve a strike situation," he boasts.

The most troubling development, however, has been public broadcasting's headlong embrace of commercial media conglomerates—the very broadcasters whose mediocrity the public system was designed to avoid. There are virtually no major media conglomerates that today lack some form of "strategic business alliance" with public television. PBS has developed so many deals with international media firms that public television has begun to look like a marketing arm for commercial media companies.

This has not come about by accident: It is a deliberate policy crafted by public television's leaders. When Duggan took over the presidency of PBS in February 1994, he announced sixteen initiatives he intended to accomplish in his first 120 days, known collectively as "Operation Momentum." Operation Momentum involved a number of multimillion-dollar partnerships, including:

IT'S MUCH HARDER TO
RAISE MONEY FOR
PROGRAMMING
ABOUT NEW YORK
CITY'S AIDS OR
AFFORDABLE-
HOUSING CRISES
THAN IT IS TO SELL A
BARNEY DOLL

► a \$20 million deal between PBS and Turner Home Entertainment to market and distribute PBS Home Video. The terms included an agreement from Turner to match PBS's investment in new programming for new titles to be aired on PBS and marketed under the PBS Home Video label. Thus Turner—now a division of media giant Time Warner—is seeding its own video distribution business by helping to create programs on public television.

► a joint venture of PBS, KCTS (Seattle) and Buena Vista Television to bring Bill Nye the Science Guy to public television. During weekday afternoons, the program runs on public television stations; on weekends, it runs on commercial television stations courtesy of Buena Vista, which is a division of Disney (which owns ABC).

► a \$3.2 million grant from the CTIA Foundation and a \$2 million from AT&T, one of the world's largest telecommunications companies, to produce PBS Mathline; US West also announced in 1995 that it was hooking up with the Corporation for Public Broadcasting for a similar project.

And since Operation Momentum, a program developer/distributor called Devillier Donegan Enterprises—a division of Disney—is co-producing a three-part PBS science series, *Coming of Age*, the beginning of some \$50 million worth of programming it has pledged to produce for PBS.

The existence of such alliances is largely kept from viewers, the vast majority of whom are no doubt unaware that supposedly noncommercial programming is being developed and distributed by commercial media firms. This takes the degree of corporate influence and input a step beyond underwriting (when a private company agrees to sponsor previously produced programs) and makes the supporting companies more like executive producers in that they pick up all or most of the production costs.

If the Carnegie Commission were to reconvene today, it might well ask how public broadcasting's special missions—to education, to community service, to alternative views on public affairs—can survive amid the forces that turned

CONTINUED ON PAGE 27

On the WAHM Path

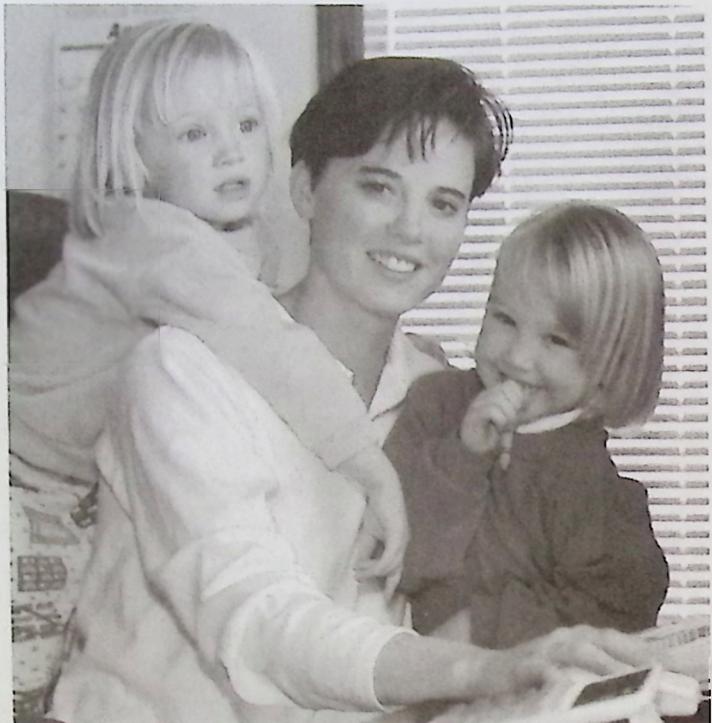
Faced with conflicts between career and family, an increasing number of women are choosing to launch home-based businesses.

In the last generation, American women have made significant strides in overcoming the discrimination and difficulties that have held them back in the workplace. Few would claim that true equality has been reached yet; but at least progress is evident.

As women have begun to gain access to the career world, though, many have found the price to be unexpectedly or even unacceptably high. The concept of "having it all" has proven to be an impossible ideal or a flawed notion: career, family, friends, chores, exercise and rest are frequently overwhelming to juggle. For women who are mothers, the loads are particularly severe, and the choices tough. It can be essentially impossible to mother children well and pursue a career in an age when the average workweek has reached fifty hours. Yet careers remain attractive, or necessary from a financial perspective.

Increasingly, mothers are looking to solve this dilemma by finding ways to make money from home, so that family and career issues can be more flexibly handled, even integrated. Sixteen million American women are now earning money from home, according to Liz Folger, author of *The Stay-at-Home Mom's Guide to Making Money*, host of national online forums on the subject through America Online and the Internet, and a Mt. Shasta resident. As an author, consultant, and a mother of two, she has firsthand knowledge of the subject. Having attempted another home business (personalized children's books) before her current line of work blossomed, she has experienced both difficulties and success.

March, as Women's History Month, provides a relevant moment to seek her thoughts about the work-at-home path. What does "having it all" really



Liz Folger with her daughters Paige and Rikki

mean, for a working mother? What kind of opportunities exist for working from home? What kind of scams are there to avoid? Is it different for mothers in a primarily rural area such as the State of Jefferson? For single mothers as opposed to married ones? How does one begin? What are the financial prospects? What resources exist for assistance? How do you deal with children when they persistently misbehave during important phone calls from clients?

For the twenty-nine different mothers that Liz Folger profiles in the second half of her book, there is a unified answer to what "having

it all" means in the modern context, as Liz explains in conversation. "Most of the women I interviewed said one thing to me: I have it all right now. I can work at home and make money, but I'm also here raising my children at the same time. It's living both worlds." As a group, these work-at-home mothers (known as WAHMs) have clearly rejected the definition of a generation ago. As many mothers who have joined the mainstream business world discovered, "Wait a minute! This isn't working out! I never get to see my kids or my husband! I'm stressed out from having to commute!" Having it all must include having quality family time. Unstructured, unhurried time.

Having established a set of values which keeps this a priority is one step. Having made the decision that working at home will support those values is another. And taking the concrete steps of defining, launching and sustaining a specific business is a very large third step. It's the most difficult of the three. What kind of businesses have WAHMs found viable? How do they relate to the options in the traditional career world?

Ignoring multi-level marketing ("In my book, I wanted to mainly go over businesses you can start

BY
Eric Alan

on your own") and the plethora of scams available (which her book debunks in detail), the majority of women Liz has profiled have found their niche loosely within the service sector. She writes: "More than half the businesses that are run by women are service businesses, such as word processing, accounting, bookkeeping and calligraphy." Partly, she says, this is because such businesses require little start-up capital; and also because there's a higher demand for those services than there is enthusiasm in other people about doing the tasks themselves. Much of this work may lack the glamour and excitement of executive positions. Still, many enjoy their work, and satisfying professional pursuits are available for the WAHM. A profile of a successful stay-at-home attorney is given, as well as one of an architect. And even the service businesses are far from limited to drudgery: WAHMs who are massage therapists, photographers, graphic designers and childbirth instructors, among others, also have their creative and financial successes told.

Some business opportunities, even though they may lack surface glamour, also hide the potential of surprising financial reward. One such example profiled is Joanne Winthrop, whose business selling baskets has mushroomed from a few house parties into a million dollar annual business. Though this kind of financial return is clearly the exception rather than the rule, Folger's book makes the surprising claim that the average home-based income is \$50,000 annually—twice the average employed worker's income. Since this figure was arrived at by a home business magazine with interests in promoting the path, its accuracy is perhaps open to question. Still, it is clearly the case that good income is possible, and that WAHMs do not suffer the forces of wage discrimination or other glass ceilings in the same way as corporate employees.

"I don't think you're hindered by that [discrimination]," Liz says. "I think it goes by your job. What kind of job can you do? It's how hard you want to work, basically." Comparing this life to the constraints of a paid worker, she philosophizes. "You have no limits. The only limits you have are the ones you put on yourself."

This doesn't mean that WAHMs are free of the traditional business games, though, including the ones of appearance. And with no boss to critique these aspects, it can be easy for the WAHM to take too much liberty. "Some work-at-home moms make a few bad judgments. The way they dress, say. The way they look. You have to play the part. If you want to make money, you need to look successful."

If anything, paying attention to these elements can be even more important, because the WAHM often has a handicap in presenting an identity of professionalism: the presence of screaming kids in the background. Each mother must find her solution to this issue, depending on her business and personal situation. This is Liz's: "I warn them [clients]. Usually I try and schedule any phone calls when my husband's home or when Grandma can watch the girls." And as WAHMs become more common, the stigma of doing work with children present may also be fading. This is particularly important for the mother who is choosing the WAHM path

as a single mother rather than as the happily married one, or for the woman who finds her partner doesn't support her working goals, or simply isn't in a position to assist.

Mothers of all varieties are choosing the WAHM path—Liz has found no geographic trends in the mothers who contact her for advice; and mothers in rural areas as well as urban ones are able to make it; single mothers as well as paired ones. One resource which is becoming increasingly vital, especially for those women who are in rural areas and may lack urban resources and community, is the online world. The Internet was once a male-dominated place, and one in which verbal harassment was entirely too common. But increasingly, women are adapting this odd frontier to their own needs, and creating supportive networks of information and community. Liz has been particularly successful in using this world to her advantage: besides hosting online forums, she has a Web site (see Sidebar) and does business effectively through e-mail, and even found her publisher that way. She has seen the online world's changes: "When I first started looking for a home business five years ago, I saw absolutely nothing [online] on working at

home for moms, or really much of anything for women." Now she lists the Women's Network, Parent Soup, and an online site for women by the Small Business Administration as among the many areas which are useful. "It's a great way to find out information on similar businesses out there, what they're pricing, what services they offer... You don't have to leave your house." Indeed, this last aspect makes the Internet seem perfectly tailored to the WAHM life.

Online community can be essential in keeping from repeating others' mistakes—and the pitfalls can be unexpected, even ludicrous. The legal issues alone fit into this category. Liz talks of a local mother whose soap business (now successful) was nearly thwarted from the outset. "She almost couldn't start her business because she needed to get liability insurance and couldn't find it [at first]." In this litigious world, even soap must be viewed as a potentially dangerous object. "Someone can use it, get a rash, and sue you."

The mad patterns of the business world must be dealt with by the WAHM as much as by any other businessperson. Being a WAHM may not meet the ideal notion of life for many mothers who would prefer to devote full-time to that highly skilled, difficult and undervalued profession: motherhood. It also may not meet the ideal for the mother whose career ambitions are in an area where staying home simply is impossible. But if family economics prevent the ideal, or if conflicting desires demand compromise, the WAHM path may be the best choice. An increasing number of mothers apparently believe so.

Liz Folger has one key piece of advice for the woman who chooses to launch a home-based career: "Find a business that you're going to love. Don't ever start a business because [you think] it's going to make a lot of money or [because] someone else thinks it's a good idea. Do it because you like it. And just stick with it, be persistent, and never give up."

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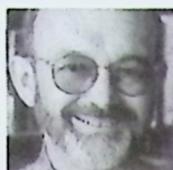
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NATURE NOTES

Frank Lang

George Wilhelm Steller

On March 10, 1709, George Wilhelm Steller was born in a small town in the Franconia region of Germany. After studying Lutheran theology, Steller soon switched to medicine and began to devote himself to botanical research. Although he never passed a formal medical examination, Steller spent some time as a physician in the Russian Army. He eventually ended up in Saint Petersburg as an assistant to Johann Amman, botanist with the Russian Academy of Sciences. Steller was appointed as a research member of the second Bering expedition to Kamchatka and Alaska and set sail with Bering in 1741 on the ship *St. Peter*. He was able to collect specimens on the coast of Alaska for only a few hours before the ship turned west, making him the first naturalist to set

foot on the Alaskan coast. Their return journey was miserable and difficult, and they passed a scurvy winter on Bering Island. We biologists are reminded of Steller when we think of the large sea mammals he studied while wintering on Bering Island. He described the Steller or Northern Sea Lion in 1741 and had the only decent look at the remarkable Steller's sea cow, a gigantic 24-foot-long relative of the manatee. The poor beast became extinct at the hands of Russian sealers and fur hunters less than thirty years after its discovery.

One of my favorite Steller organisms is the gum boot chiton, *Cryptochiton stelleri*, a fairly common intertidal mollusc of our rocky shores. Most chitons are not very large and look like oval headless lumps with eight shell-like plates clearly visible on their backs.

The gum boot chiton is an exceptional chiton. It is the world's largest—up to 13

inches long—and its eight plates are buried in its dull brick-red fleshy girdle. Pull one off its rock and turn it over. You will see a large flat foot with a mouth at one end and a pair of gills around the edges. In some gum boots you may find a surprise in the gill slit around the edge of the foot. A commensal scale worm may be living on the gills or perhaps a tiny pea crab. As commensals the worm and crab benefit from the relationship without harming or benefiting the chiton in anyway.

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THE POOR BEAST
BECAME EXTINCT
AT THE HANDS OF RUSSIAN
SEALERS AND
FUR HUNTERS LESS THAN
THIRTY YEARS AFTER
ITS DISCOVERY.

Ricketts and Calvin, in their book *Between Pacific Tides*, describe their culinary experiment after learning that coast Indians and Russian settlers ate the gumboot chiton. After obtaining one tough, paper-thin steak from a large gumboot chiton that reeked with a penetrating fishy odor, the authors de-

cided to reserve the animals for times of famine.

I wonder if Wilhelm Steller and his friends tried gum boot chitons while surviving the winter on Bering Island. If they did, it might account for Steller's violent temper and difficult and disharmonious character. JM

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

Kila

On my summer vacation I went to Ireland. I rediscovered Irish music. I fell in love—with an Irish band named Kila.

It was a smoky, sweltering ballroom in the Warwick hotel in Salthill, Galway, Ireland. The Galway Arts Festival, an amazing two-week extravaganza, was in full swing. Performing was an up-and-coming band called Kila, and the ballroom was more like a large pub for the young alternative crowd. My wife Mary and I showed up because I couldn't miss seeing one of the hottest bands in Ireland. Mary is a good sport.

The 11 p.m. show started an hour late. The younger crowd had numerous pierced body parts and had consumed a tremendous amount of Guinness. And smoke, well, the Irish are quite a bit more tolerant than we are.

But Kila began to play—music that was as African at times as it was Irish, with hints of the Mediterranean and the Caribbean as well. We were in awe. This Dublin-based septet played a blend of traditional Irish instruments (the bodhran drum, uilleann pipes, fiddle and flute) and not-so-traditional Irish (electric guitar and bass, viola, clarinet and Spanish guitar). They took ancient and modern sounds and fused them into a fevered pitch.

Once every five songs or so other instruments were set aside in favor of some mode of percussion, from the bodhran (with a microphone duct taped to it) to the African djembe drum to the back of a guitar. Lead singer Ronan O' Snodaigh would begin a sort of reggae-fied African chant... in Irish. Slowly the rest of the band would join in the vocals. The result was a tribal feel that



IT WAS A NEO-CELTIC
DANCE PARTY WITH
A HYPNOTIC
PERCUSSIVE
UNDERCURRENT.

Kila will perform at the SOU Music Recital Hall Friday March 13, 8 p.m. General Admission \$16 SOU Students & Children (0-12 years old) \$10 Tickets at Cripple Creek Music, Ashland, SOU Raider Aid or by phone at (541)552-6461

BY
Tom Olbrich

conjured up the ancient Celts around a fire. It was a neo-Celtic dance party with a hypnotic percussive undercurrent.

On the way back to our bed and breakfast Mary and I marveled at what we had witnessed. We knew for sure that sooner or later this group would take the world by storm. The Kila cassettes their manager had given us (after I told him I wanted to make them famous in the U.S., or at least in Oregon) were a daily ritual on our auto tour of the emerald isle.

It was only after arriving home that I realized how much momentum Kila had in Ireland. Their fifth and most recent CD, *Tog E Go Bog E* (Take it Easy), went gold. Their first hit single from the album entered the charts at number 24. They were already coming to the U.S. to headline the Bay Area Celtic Music Festival last September. On that trip they performed live on *West Coast Live* with Mickey Hart of the Grateful Dead.

In the Irish and international press Kila is hailed as the "future of Irish music." *Billboard* described them as "rap meets chant meets ceilidh" and the *Irish Times* called them "Trash traditional... a subversive musical intelligence at work." The *Dublin Event Guide* said Kila's "percussion instruments invoke an energy that would put *Riverdance* to shame" and the Irish paper *Star* claimed Kila "has done for Irish music what *Riverdance* did for Irish dancing."

Kila's recordings capture some of the hypnotic effect of their live shows. The albums also showcase acoustic musicianship and a more reflective sound, blending traditional Irish with dreamy ambient and world ethnic forms.

The vast experience of

CONTINUED ON PAGE 27



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ONLINE

Joe Loutzenhiser

For Love Not Money

I am one of those fortunate people who work in a field that I enjoy, that would be my pastime if it weren't my career. Expressing this, the rejoinder is often something like, "How do I get a job doing all this Internet and computer stuff?" Usually the inquiry comes from someone dissatisfied with their current career, but who has previously had little to do with computers. I always seem to be at a loss to answer. It is a difficult question, particularly because I'm not sure that my response would be entirely agreeable. But because of these inquiries I have given it some thought and formed a few opinions that I feel may be helpful to those aspiring to a career in the Internet and computing fields.

Get "The Bug." Almost without exception I find that those with the mettle to be proficient in the computing field are those with "The Bug." They pursue computing for their own personal interests, not for financial gain or career opportunities. There is something intoxicating about the processes of creating software out of pure thought and in molding a computer to your purpose. This isn't being addicted to Web surfing or chat rooms (although it can germinate there), but the desire to dig deep and find out how things work, and then change how things work. It often progresses from novice to user to power user to journeyman to guru. These are the people who spend more time tinkering with their computers than actually using them. Unfortunately, if you don't have "The Bug" it can be difficult to excel in a computing career. Computing advances at a breakneck speed requiring a serious commitment to keep on top of it all. But for those who love to learn, it's a vast and fascinating field.

COMPUTING IS NOT
A FIELD WHERE YOU CAN SAY,
"I DON'T HAVE TO LEARN THAT,
IT'S NOT IN MY JOB
DESCRIPTION."

Go to college, or don't. Although going to college certainly can't hurt your prospects, it doesn't always seem necessary for success in computing. Many of the best people are self-taught or have a degree in something other than computer science.

Conversely, I work with many graduates and students who seem to have benefited from the Southern Oregon University computer science program, and some are outstanding. A Computer Science degree will definitely help to obtain a job in Corporate America where status carries more importance than proficiency. If you have the time and money to attend college, it is worth it alone for the education collateral to the degree. I recommend pursuing a CS (computer science) rather than a CIS (computer information services) or business degree, unless you really want to be the clueless pointy-haired boss from Dilbert. Besides, when times are tough at a company middle management is always the first to go, which is a good indication of their worth.

Buy a computer. The best way to learn is to have a computer at home on which to practice. This may seem like an expensive investment, but can be beneficial, especially for children. Many people, including myself, got "The Bug" when they got their first computer. My father provided the impetus for my career by investing in a computer on which to do my college papers, and later, when I expressed interest, a few programming tools. I still cannot bring myself to dispose of that obsolete C compiler and Assembler.

Take a few classes, but just to get started. Classes are good, particularly for beginners and getting started quickly, but are no substitute for hands-on use. Techni-

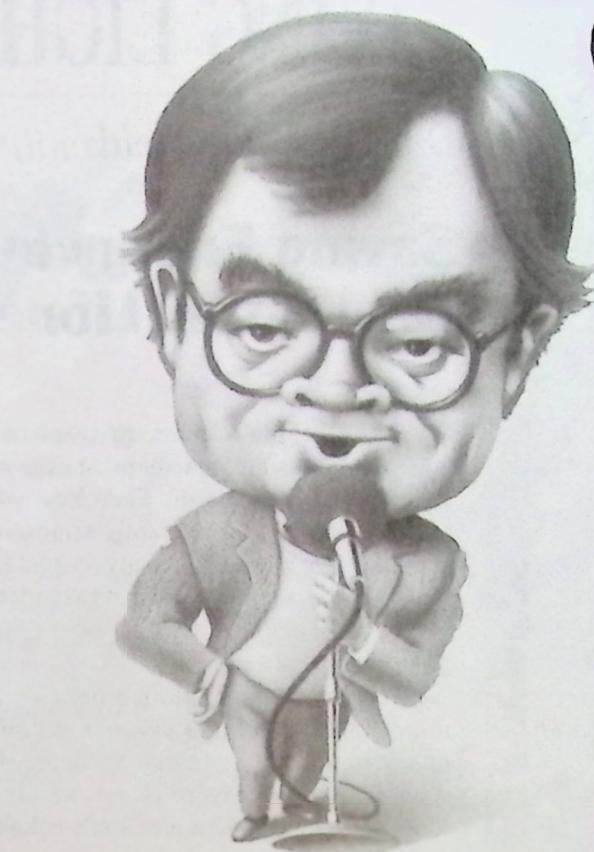
cal classes also tend to be expensive, and much of the knowledge can be acquired with time, books and tinkering. But once your skills have become advanced, professional level conferences and classes can cut learning time dramatically. Hopefully by then your employer will be paying for them.

Specialize in fields of high demand. It no longer cuts it to just know how to cobble together a passable Web page with an HTML editor. Web development companies are looking for people with good design skills, expertise in graphic processing, and a thorough understanding of cutting edge Web technology. Web sites are now driven by databases and other server software, increasing the demand for programmers, analysts, and database administrators to develop these dynamic "back end" systems. And the advent of the Internet has put network administrators at a premium. Fortunately, these are also some of the most exciting fields in which to work.

Find a progressive employer. I am eternally in debt to Paul Mace and Kathleen Kahle of Paul Mace Software, and Jim Teece and Dena Matthews of Project A, for taking a chance and hiring me at entry-level positions and then encouraging my learning to advance my skills and position within the company. They had the sagacity to see my value and let me make ugly mistakes with their companies in my climb up the learning curve. These are the patron saints of the computing world. Seek out these types of employers. They also tend to attract employees who make excellent mentors, generously sharing their knowledge and proving an invaluable resource. This is the computing version of "starting at the bottom rung." There may be other jobs with higher pay (especially outside The Rogue Valley), but if the employer has no interest in improving your skills, eventually they will stagnate. Computing is not a field where you can say, "I don't have to learn that, it's not in my job description." It is essential to improve your skills to advance to the next rung in the ladder, because every once in awhile that last rung disappears. ■■■

Joseph Loutzenhiser works for Project A, a source of very good bits, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

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Many of the world's environmental problems are directly tied to the production of energy. Therefore, ways to utilize energy as efficiently as possible can help to alleviate energy usage and hence, help to reduce problems associated with the various ways that are used to produce energy.

Non-renewable fossil fuels not only are finite in supply but also have various kinds of environmental costs that are associated with using them. Hydro power, which for years was considered a renewable resource with few environmental costs, is proving to have serious impacts on fisheries, wildlife habitat, and natural stream ecology. Renewable resources like wind, geothermal, biomass and solar are not totally free of environmental problems and still have high costs which are seriously impeding their usage.

The best source of power with the least amount of environmental cost is energy efficiency or conservation. A kilowatt that is freed up because conservation cuts energy usage is every bit as good as a kilowatt produced by generation and in most cases, is also less expensive. So what can you do in your life that will help you take advantage of this conservation resource? First, we suggest that you look at your home. In a typical single family home built in our region before the mid 1980s, about one-half of the total energy consumption in that home will go to heating. Therefore, your primary focus should be on making the home more efficient by reducing heat loss. Ceiling and floor insulation, if they are not present, are the first measures to consider because they often are easier to install and can greatly improve the efficiency of your home.

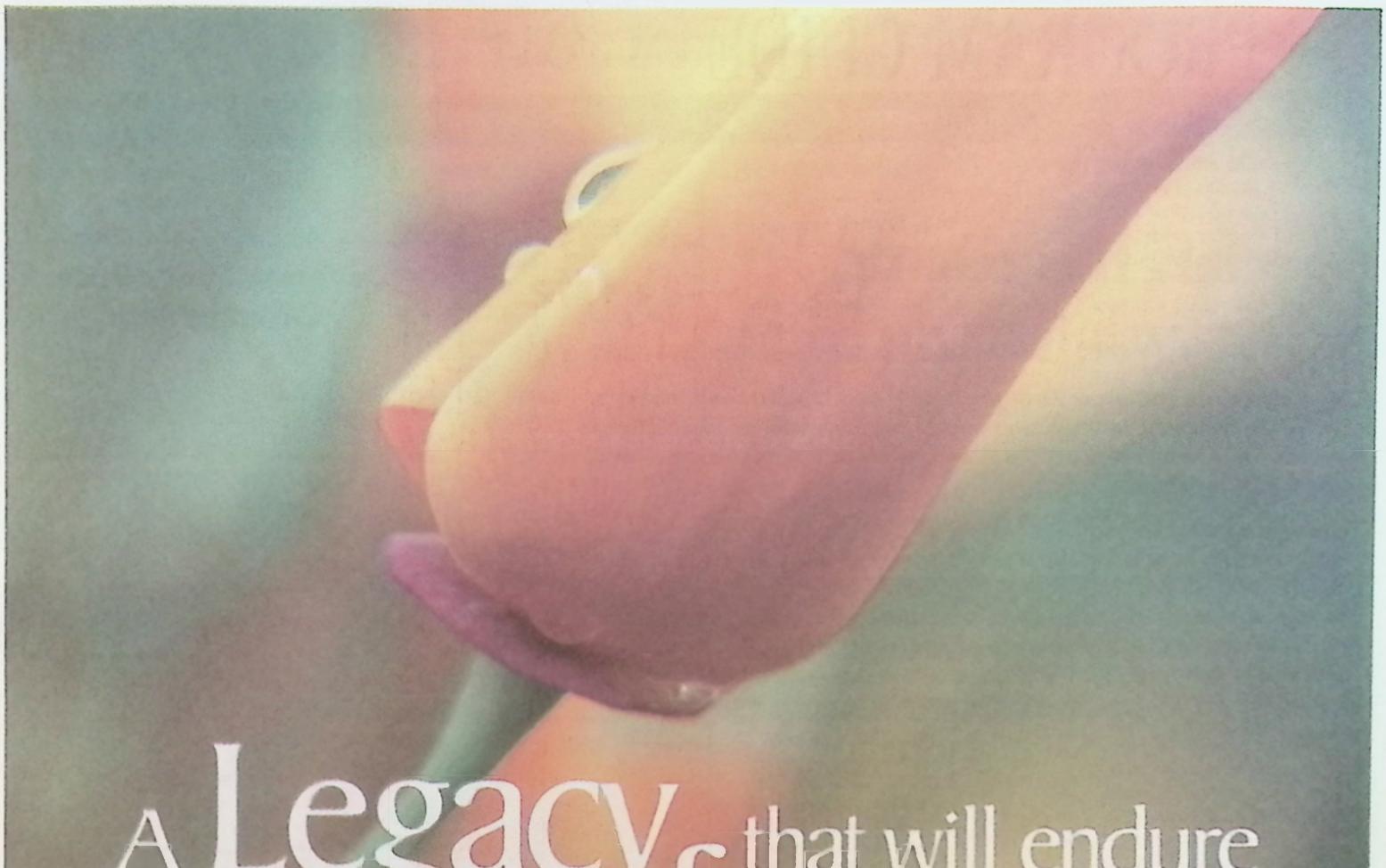
Also, low cost measures which reduce air leakage like caulking and weatherstripping, can be easy to install and improve not only your energy efficiency, but also the comfort of your home. Any home with a

central furnace can be made much more efficient by sealing and insulating your heating ducts. Storm windows or replacement windows can be beneficial if your home has single pane windows. This measure usually is more expensive and may be one of the last items that would be pursued.

The next largest user of energy in the home is for water heating. This usage can be up to 25% of the total energy consumed in the house. Simple replacement of showerheads with new models that are only 2-2.5 gallons per minute can provide adequate showers. Both water heating cost and water consumption can be reduced significantly for a very small investment. Another more costly item is the new horizontal-axis washing machine that is now on the market. This technology, which has been used in Europe for years, utilizes a front loading washing tub which reduces detergent use, water consumption and water heating energy by 40-60%. While these machines do cost more initially, utility rebate programs and reduced water, energy and detergent costs can make them a good investment when the need to purchase a new machine arises.

This article has only touched the surface of things that people can do to reduce resource usage in their homes. Oftentimes, your local gas or electric utility can provide information, loans, and rebates to help people cut their energy consumption. Contacting them is a good idea before embarking on any home energy improvement project.

Dick Wanderscheid is Regional Affairs/Conservation Manager for the City of Ashland. He helps provide staff support for the City's Conservation Commission and can be reached at (541) 488-5306 for more information.



A Legacy that will endure forever

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts. We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with

only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon University Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon." If you would like further information on making a bequest please contact us at (541) 552-6301.

Specials this month

Rhythm & News Service

KSMF/KSBA/KSKF/KNCA/KNSQ

The world of jazz lost one of its originals on March 13, 1991, with the death of cornetist Jimmy McPartland, who would have celebrated his 91st birthday this year. The Chicago-born artist was a G.I. when he first met and performed with Marian in Belgium.

They were married and, when they returned to the States, they put together a quartet which later led to Marian's own trio. On Sunday, March 15 on *Marian McPartland's Piano Jazz* we'll remember Jimmy McPartland with an encore program from 1990, during which Jimmy and Marian reminisce about their early days in Chicago. They are joined by a small band for "Basin Street Blues" and "I'm Gonna Sit Right Down and Write Myself a Letter." *Marian McPartland's Piano Jazz* can be heard on the Rhythm & News Service each Sunday at 9:00 a.m.

Volunteer Profile: Harriet Smith

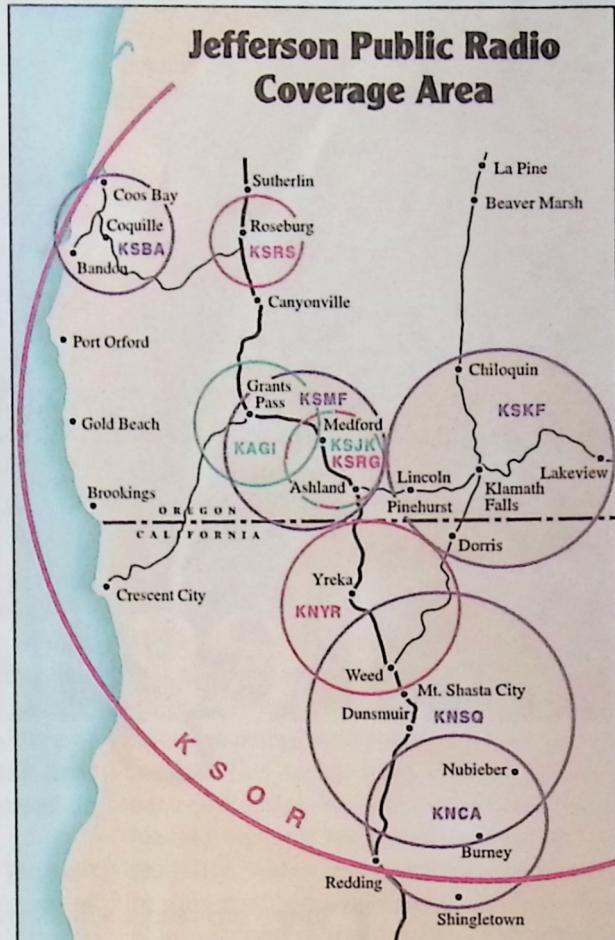


Harriet Smith arrived six months ago and has quickly become an indispensable addition to JPR. On any given day, you can find her at the reception desk fielding calls from listeners, in the membership office entering pledges from our listeners, or helping out in the accounting department.

Born and raised in Hollywood, Harriet began a love of movies and theater as a child "extra" and went to work as a dancer and singer in the movies for eight years. Next time you watch *Singing in the Rain* or *An American in Paris*, see if you can spot her.

"Because I don't watch television, JPR has become my link to the world,"

she says. Harriet also volunteers at the Shakespeare Festival, The Tudor Guild and the Chamber Booth. When she's not volunteering, Harriet enjoys dancing, walking, and reading.



KSOR

Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Camas Valley 88.7	Marsh 89.1
Canyonville 91.9	Lincoln 88.7
Cave Junction 89.5	Mt. Shasta, McCloud, Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin, Tulelake 91.9
Coquille 88.1	Port Orford 90.5
Coos Bay 89.1	Parts of Port Orford, Coquille 91.9
Crescent City 91.7	Redding 90.9
Ft. Jones, Etna 91.1	Roseburg 91.9
Gasquet 89.1	Sutherlin, Glide 89.3
Gold Beach 91.5	Weed 89.5
Grants Pass 88.9	
Happy Camp 91.9	

CLASSICS & NEWS

KSOR 90.1 FM KSOR dial positions for translator
ASHLAND communities listed on previous page

KSRG 88.3 FM
ROSEBURG YREKA ASHLAND

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 7:00 First Concert 12:00 News 12:06 Siskiyou Music Hall 4:00 All Things Considered</p>	<p>4:30 Jefferson Daily 5:00 All Things Considered 7:00 State Farm Music Hall</p> <p>6:00 Weekend Edition 8:00 First Concert 10:30 NPR World of Opera 2:00 St. Louis Symphony 4:00 All Things Considered 5:00 Common Ground 5:30 On With the Show 7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition 9:00 Millennium of Music 10:00 St Paul Sunday 11:00 Siskiyou Music Hall 2:00 Indianapolis On-the-Air 3:00 Car Talk 4:00 All Things Considered 5:00 Best of Our Knowledge 6:00 Selected Shorts 7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS
CALLAHAN 89.1 FM

KNCA 89.7 FM
BURNIE/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition 9:00 Open Air 3:00 All Things Considered 5:30 Jefferson Daily 6:00 World Café 8:00 Echoes 10:00 Jazz (Mon-Thurs) Jazz Revisited (Fridays) 10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition 10:00 Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY: 10:30 California Report</p> <p>11:00 Car Talk 12:00 West Coast Live 2:00 Afropop Worldwide 3:00 World Beat Show 5:00 All Things Considered 6:00 American Rhythm 8:00 Grateful Dead Hour 9:00 The Retro Lounge 10:00 Blues Show</p>	<p>6:00 Weekend Edition 9:00 Marian McPartland's Piano Jazz 10:00 Jazz Sunday 2:00 Le Show 3:00 Confessin' the Blues 4:00 New Dimensions 5:00 All Things Considered 6:00 Folk Show 9:00 Thistle & Shamrock 10:00 Music from the Hearts of Space 11:00 Possible Musics</p>

News & Information

KSKJ AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 BBC World Service 7:00 Diane Rehm Show 8:00 The Jefferson Exchange 10:00 Public Interest 11:00 Talk of the Nation 1:00 Monday: Talk of the Town Tuesday: Healing Arts Wednesday: Journal of the Americas Thursday: Latino USA Friday: Real Computing 1:30 Pacifica News 2:00 The World 3:00 Fresh Air with Terry Gross</p>	<p>4:00 The Connection 6:00 Fresh Air (repeat of 3pm broadcast) 7:00 As It Happens 8:00 The Jefferson Exchange (repeat of 8am broadcast) 10:00 BBC World Service</p> <p>6:00 BBC Newshour 7:00 Weekly Edition 8:00 Sound Money 9:00 BBC Newshour 10:00 Healing Arts 10:30 Talk of the Town 11:00 Zorba Paster on Your Health 12:00 Wait Wait...Don't Tell Me 1:00 West Coast Live 3:00 A Prairie Home Companion with Garrison Keillor 5:00 Wait Wait...Don't Tell Me (repeat of noon broadcast) 6:00 New Dimensions 7:00 BBC World Service</p>	<p>6:00 CBC Sunday Morning 9:00 BBC Newshour 11:00 To the Best of Our Knowledge 2:00 Larry Josephson's Bridges 3:00 Second Opinion 3:30 Journal of the Americas (repeat of Wednesday broadcast) 4:00 Commonwealth Club 5:00 Sunday Rounds 7:00 People's Pharmacy 8:00 The Parent's Journal 9:00 Tech Nation 10:00 BBC World Service</p>

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

FEATURED WORKS

* indicates March birthday

First Concert

Mar 2 M Smetana: * String Quartet No. 1, *From My Life*
 Mar 3 T Bax: Oboe Quintet
 Mar 4 W CPE Bach: * Quartet in D
 Mar 5 T Villa-Lobos: * Cello Concerto No. 2
 Mar 6 F Ravel: * Piano Concerto in G
 Mar 9 M Barber: * Souvenirs, Op. 28
 Mar 10 T Honegger: * Symphonie No. 4 *Deliciae Basilensiensis*
 Mar 11 W Cowell: * Selected short works
 Mar 12 T Beethoven: Piano Sonata No. 15 in D *Pastoral*
 Mar 13 F Bridge: Phantasie Quartet
 Mar 16 M Mozart: Horn Quintet K 407
 Mar 17 T Bantock: *A Celtic Symphony*
 Mar 18 W Rimski-Korsakov: * Symphony No. 3
 Mar 19 T Bach: Suite No. 3 in D
 Mar 20 F Stravinski: *Le Sacre du Printemps*
 Mar 23 M Bach: * Partita No. 3 in E for violin
 Mar 24 T Bartok: * Piano Concerto No. 3
 Mar 25 W Strauss: Burleske
 Mar 26 T Mussorgsky: * *Pictures at an Exhibition*
 Mar 27 F d'Indy: * *Souvenirs*, Op 52
 Mar 30 M Walton: * Symphony No. 2
 Mar 31 T Haydn: * Concerto for cello and orchestra in D

Siskiyou Music Hall

Mar 2 M Gorecki: Symphony No. 3, Op. 36
 Mar 3 T Mendelssohn: Symphony No. 3 "Scottish"
 Mar 4 W Vivaldi: *Four Seasons*
 Mar 5 T Strauss: *Death and Transfiguration*
 Mar 6 F Vaughn-Williams: Symphony No. 2 "London"
 Mar 9 M Barber: * *Knoxville: Summer of 1915*
 Mar 10 T Haydn: Symphony No. 100 "Military"
 Mar 11 W Reinecke: Piano Concerto No. 1, Op 72
 Mar 12 T Dello Joio: *Air Power - Symphonic Suite*
 Mar 13 F Saint-Saens: *Carnival of the Animals*
 Mar 16 M Rachmaninov: Piano Concerto No. 4
 Mar 17 T Brahms: Quintet in B minor
 Mar 18 W Rimski-Korsakov: * *The Golden Cockerel*
 Mar 19 T Tchaikovsky: Violin Concerto in D
 Mar 20 F Goetz: Piano Concerto in B flat Op. 18
 Mar 23 M Bach: * *Goldberg Variations* - string trans.
 Mar 24 T Sinding: Piano Concerto in D flat Major
 Mar 25 W Beethoven: Symphony No. 3 "Eroica"
 Mar 26 T Debussy: *La Mer*
 Mar 27 F Elgar: Symphony No. 2
 Mar 30 M Mozart: Piano Concerto No. 23
 Mar 31 T Haydn: * Symphony No. 103 "Drum Roll"

HIGHLIGHTS

The Metropolitan Opera

Mar 7 *Madame Butterfly* by Puccini
 Catherine Malfitano, Wendy White, Frederic Kalt,

Alan Opie; Carlo Rizzi, conductor.

Mar 14 *L'Elisir d'Amore* by Donizetti

Ruth Ann Swenson, Luciano Pavarotti, Roberto de Candia, Paul Plishka; Maurizio Benini, conductor.

Mar 21 *Lohengrin* by Wagner

Deborah Voigt, Deborah Polaski, Ben Heppner, Ekkehard Wlaschiha, Eric Halfvarson; James Levine, conductor.

Mar 28 *Romeo et Juliette* by Gounod

Angela Gheorghiu, Kristine Jepson, Roberto Alagna, Russell Braun, Robert Lloyd; Bertrand de Billy, conductor.

St. Louis Symphony

Mar 7 Wagner: Overture to *The Flying Dutchman*; Bartok: Piano Concerto No. 3; Dvorak: Symphony No. 9 in E; Misha Dichter, violin; Zdenek Macal, conductor

Mar 14 Beethoven: Piano Concerto No. 4; Mahler: Symphony No. 5; Peter Serkin, piano; Leonard Slatkin, conductor

Mar 21 Haydn: Mass in B-Flat Major (*Hamoniemesse*); Shostakovich: Symphony No. 6; Linda Mabbs, soprano; Christine Abraham, mezzo-soprano; Franz Welser-Moset, conductor

Mar 28 Stravinsky: Concerto in D Major for String Orchestra; Mozart: Voi avete un cor fedele, K. 217; Mozart: Vorrei spiegarvi, oh Dio, K. 418; Schubert: Symphony No. 9 in C Major (Great); Mary Dunleavy, soprano; Hans Vonk, conductor

St. Paul Sunday

Mar 1 The Eroica Trio

Arensky: Trio in D minor, Op. 32, scherzo: allegro molto; Dvorak: Trio in e minor, Op. 90; Gershwin/arr. Penaforse: Three Preludes

Mar 8 New York Wind Soloists

Armstrong/arr. Jolley: Yes, I'm in the Barrel; Stravinsky/arr. Jolley: Ragtime; Kurt Weill/arr. Kay: excerpts from "Three-Penny Opera"; Hindemith: Kleine Kammermusik, Op. 24, No. 2; Choros/arr. Morelli: Medley; Villa-Lobos: Quintette en forme de choros for woodwinds

Mar 15 Andrew Lawrence-King

and the Harp Consort

A Saint Patrick's Day program of music by Turlough Ocarolan, Ireland's most famous harpist and bard. Songs include: Feeghan Geleash, Mr. James Betagh, Jig on "Mr. James Betagh", Carolan's Ramble, Miss Featherstone, Lament for Charles McCabe, Dr. Delaney and Loftus Jones, Molly MacAlpin, Bred Cruse, Planxty Finn, Planxty Connor, Miss MacDermott

Mar 22 Thomas Hampson, baritone;
 Craig Rutenberg, piano

Schumann: *Dichterliebe* (original manuscript).

Mar 29 Thomas Hampson, baritone;
 Craig Rutenberg, piano

Readings and song from Rorem, Ives, Whitman, Bridge, Vaughn Williams, Bacon, Hindemith, Ritter, Burleigh, Weill, and Warren.

A special World Wide Web feature will complement the March 22 and March 29 broadcasts at <http://Sunday.mpr.org>

Selected Shorts

Mar 1 *The Writer's Model* by Molly Giles, read by Blair Brown; *The Pit And The Pendulum* by Edgar Allan Poe, read by Stephen Lang.

Mar 8 *The Lover* by Judith Felsenfeld, read by Cynthia Harris; *Windows* by Haruki Murakami, read by Richard Ebihara; *The Story of an Hour* by Kate Chopin, read by Christina Pickles.

Mar 15 *Ghirlandaio* by Francine Prose; read by Sternhagen; *Make Westing* by Jack London, read by Steven Gilborn.

Mar 22 *Fault Lines* by Barbara Kingsolver, read by Jill Eikenberry; *Pagan Night* by Kate Braverman, read by Maria Tucci.

Mar 29 *Pet Milk* by Stuart Dybek, read by Keith Szarabajka; *The Calling Cards* by Ivan Bunin, read by Barbara Feldon; *How To Talk To A Hunter* by Pam Houston and *Lover And/With Audiocassettes* by Annie Thoms, read by Isaiah Sheffer.



A scene from the Metropolitan Opera's production of Puccini's *Madame Butterfly* which will be broadcast March 7 on the Classics & News Service.



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Blue Feather Products

<http://www.blue-feather.com>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compassst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

SpentGrain Bakery Products

<http://www.spentgrain.com>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN



Sundays 10am on Rhythm & News

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Johnathon Allen.

9:00-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Maria Kelly and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 10:30am.

3:00-5:30pm All Things Considered

The lastest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

6:00-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-10:30pm Friday: Jazz Revisited

Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-2:00am Monday-Thursday: Jazz

10:30pm-2:00am Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde – a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am Weekend Edition

The latest national and international news from NPR.

10:00-11:00am Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Lars & The Nurse present all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it deja vu? Or what?

10:00-2:00am The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz. Hosted by Kelly Minnis and George Ewart.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Marian McPartland's Piano Jazz

- Mar 1 London-born pianist, arranger, bandleader Ralph Sharon
- Mar 8 TBA
- Mar 15 Cornetist, Jimmy McPartland
- Mar 22 Singer and pianist, Karrin Allyson
- Mar 29 Winner of the 1993 Thelonious Monk Piano Competition, Jacky Terrason

New Dimensions

- Mar 1 The Essence of Religion with Huston Smith World religion scholar Huston Smith discusses the role of religion in the modern world, the difference in religion and spirituality, and the commonalities of various religions.
- Mar 8 How to Harness Your Psychic Power with Belleruth Naparstek Psychotherapist Belleruth Naparstek shares her approach to enhancing our lives by developing our own sixth sense.
- Mar 15, 22, 29 TBA

Confessin' the Blues

- Mar 1 From the "F" Stacks
- Mar 8 Texas Blues Women
- Mar 15 From the "G" Stacks
- Mar 22 Chicago Blues Women
- Mar 29 From the "H" Stacks

Thistle & Shamrock

- Mar 1 Music and Song of Wales The courtly dance tunes and gentle harp melodies of Wales, complement songs sung with pride in the ancient Welsh language.
- Mar 8 Irish Nostalgia Songs from the heyday of Irish American vaudeville, and a sentimental conversation with Ronnie Drew of the legendary Irish group, The Dubliners.
- Mar 15 Live From Wolftrap, Part 1 Highlights from the 21st Annual Washington DC Irish Folk Festival, including performances by Sean Keane, Les Freres Brunet from Quebec, County Clare's Tulla Ceili Band, celebrating their 50th anniversary, and Capercaillie.
- Mar 22 Live From Wolftrap, Part 2 More highlights from the 21st Annual Washington DC Irish Folk Festival.
- Mar 29 Back to Canada This week we make a Celtic connection with music of Nova Scotia, Ontario, Quebec, and Newfoundland.

A "Heart Healthy" recipe from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

ASIAN ASPARAGUS SALAD

(serves 8)

1 1/4 Pounds Fresh asparagus spears
1 Medium Red bell pepper, cut into matchstick-sized pieces
1 Can Sliced water chestnuts, drained

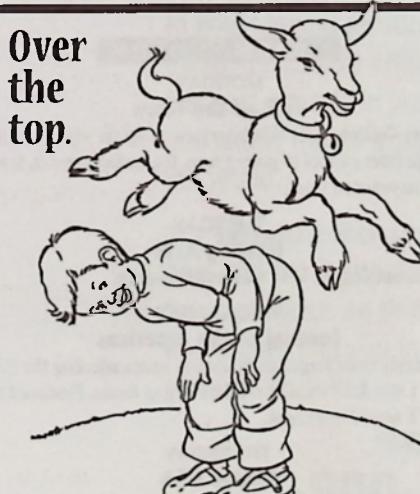
Dressing:

1/4 Cup Rice vinegar
1 Tbsp. Soy sauce
2 tsp. Sesame oil
1/2 tsp. Crushed fresh garlic
1/8 tsp. Grated ginger

Rinse the asparagus under cool running water and snap off the tough stem ends. Cut the spears into 1-inch pieces. Fill a 2-quart pot half-full with water and bring to a boil over high heat. Add the asparagus to the boiling water and boil for about 30 seconds, or just until the asparagus pieces turn bright green and are crisp-tender.

Drain the asparagus and plunge them into a large bowl of ice water to stop the cooking process. Drain once more, and transfer to a shallow dish. Add the peppers and water chestnuts to the asparagus and toss to mix. Combine the dressing ingredients in a small bowl and stir to mix well. Pour the dressing over the vegetable mixture and toss to mix well. Cover the salad and chill for 8 hours to overnight, stirring every few hours, before serving.

Calories 3% (51 cal)
Protein 5% (2.57 g)
Carbohydrate 2% (2.57 g)
Total Fat 2% (1.47 g)
Saturated Fat 1% (0.25 g)



The Retro Lounge

with Lars & The Nurse

SATURDAYS
AT 9 PM

Rhythm & News

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center (http://www.jeffnet.org/Control_Center/prr.html). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*
- Editorial ideas for the *Jefferson Monthly*

Membership

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities

Administration

e-mail: knoles@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Suggestion Box

e-mail: jeffpr@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

PROGRAM GUIDE

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am BBC World Service

News and features from the British Broadcasting Service.

7am-8am The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am The Jefferson Exchange

Jeff Golden hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m. Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY Journal of the Americas

A weekly news magazine examining issues affecting the U.S. and Latin America, and regional Latino issues. Produced by JPR's news department.

THURSDAY Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host, who allows guests to shine, interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm BBC World Service

SATURDAYS

6:00am-7:00am BBC Newshour

7:00am-8:00am Weekly Edition

The best of NPR News.

8:00am-9:00am Sound Money

Bob Potter hosts this weekly program of financial advice.

9:00am-10:00am BBC Newshour

10:00am-10:30am The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm Walt Walt...Don't Tell Me

This weekly news quiz program hosted by Dan Coffey leads guests through a fun, intelligent, and informative look at the week's events. The program is brought to listeners by a team including Doug Berman, the Peabody Award-winning producer of *Car Talk*.

1:00pm-3:00pm
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From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-5:00pm

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5:00pm-6:00pm

Walt Walt...Don't Tell Me

Repeat of 12 noon broadcast.

6:00pm-7:00pm

New Dimensions

7:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-11:00am

BBC Newshour

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To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-3:00pm

Larry Josephson's Bridges

3:00pm-3:30pm

Second Opinion

3:30pm-4:00pm

Journal of the Americas

Repeat of Wednesday's broadcast.

4:00pm-5:00pm

Commonwealth Club

5:00pm-7:00pm

Sunday Rounds

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

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The Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

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commercial television into a vast wasteland. The answer is plain: They can't. There is already pressure to choose programming popular enough to make viewers open their wallets to fundraising drives. The more PBS and National Public Radio rely on merchandising, the more merchandising will help determine what they put on the air.

Some would argue that the malling of public broadcasting is inevitable, or irrelevant. After all, today's television dial offers a vast set of choices undreamed of thirty years ago—who cares about PBS? This ignores the tens of millions of Americans who can't receive or afford cable television. As former PBS president Lawrence Grossman recently observed, truly public television "is more desperately needed now than ever." Already PBS provides the last weekly documentary series on broadcast television, *Frontline*. If its federal funds are cut, they are unlikely to be replaced with sales of *Frontline* T-shirts.

In addition, cable diversity exists largely in theory. Most cable channels still resist programming that might bring them political scorn. In the early nineties, PBS refused to air *Defending Our Lives*, a documentary about domestic violence that won an Academy Award. While PBS took a great deal of heat for that obvious act of political censorship, the supposedly diverse world of cable—including channels like Lifetime, tailored to women—did not exactly trip over itself to show the film.

It's also true that when merchandising drives programming, local shows suffer: It's much harder to raise money for programming about New York City's AIDS or affordable-housing crises than it is to sell a Barney doll. Despite public television's explicit mandate to serve local communities, that's one reason WNET devotes less airtime to New York City issues today than do the city's for-profit stations.

Public television and radio continue to produce moments of excellence; the challenge lies in how to restructure financing and focus to preserve and expand those moments. Rather than recognizing commercialism's inherent traps, however, most in Washington are encouraging PBS and NPR to go further in the malling direction. Congress has yet to agree on a specific recipe for eliminating federal funding, but public broadcasters don't need Big Bird to help

them read the writing on the wall.

When trying to placate a privatizing Congress, the Corporation for Public Broadcasting plan turned not to some nineties version of the Carnegie Commission but to Wall Street's Lehman Brothers to evaluate alternative funding sources. Though Lehman found that advertising would be a "net money loser," its analysis did recommend a "carefully controlled experiment" using advertising.

A second plan, drawn up by a coalition of broadcasters, goes far beyond the experimental stage: It advocates opening up underwriting options for stations to allow what Jeff Clarke, general manager of Houston's KUHT, calls "super-enhanced underwriting" spots. Most people would call them commercials, and they are already running on more than a dozen public stations.

Of course, the money to run public broadcasting has to come from somewhere besides foundations, corporations and member contributions. The Carnegie Commission proposed a version of the British model of a 2 cent excise tax on radio and TV set sales, earmarked for public broadcasting. Some in public broadcasting favor a tax form check-off; others recommend a multibillion-dollar trust fund whose earnings and interest could support the system. Still another proposal would be to levy a 1 percent tax on commercial television's advertising revenues and use the funds to pay for an independent and non-commercial public television.

These ideas may need to be tinkered with, but at least they attempt to stay out of the mall. If public broadcasting continues to move toward full-blown commercialization, it will inevitably look more and more like a promotional outlet for the very networks it was meant to supplement. And it will leave unfilled the vacuum for creative, challenging programming—still as hard to find on the dial today as it was thirty years ago. ■

James Ledbetter is a staff writer at *The Village Voice*. This essay (Copyright 1997, The Nation Company, L.P.) is reprinted with permission from *The Nation*, and adapted from Ledbetter's book *Made Possible By...: The Death of Public Broadcasting in the United States*, published by Verso.

around us. We are so fortunate to live in this region, where each of us can build a sustainable relationship with the natural world, and a sustaining relationship with our fellow citizens. Fractious though our towns and cities can be, they are still true communities, small enough to be influenced by a single committed person. Fragmented though our forests are, they are still wondrous treasures of life. With proper management and the involvement of all of us, these towns and these forests can recover their wholeness and their health. Let us begin; and as we work to heal the fragmented earth, we will begin to heal our fragmented selves. ■

KILA

From p. 13

this seven-piece band has them poised for international stardom. Two members of the group, O Snodaigh and Lance Hogan, have tasted the worldwide limelight already when they recorded and toured with the band Dead Can Dance. Kila has also accumulated extensive film soundtrack work and theatrical scoring.

The strong reason for Kila's success, both critically and in the music charts, is the diversity of the music, taking traditional and modern sounds, melding them and creating... Kila, a sound like no other.

On Friday the 13th of March a personal dream of mine will come true, when JPR and the SOU Program Board present Kila in Ashland as part of their ten-day tour of the West Coast. The SOU Music Recital hall will never be a smoky, sweltering hotel ballroom in Galway, but it may be transformed a bit, at least for one evening.

For more information on Kila, visit their Web site at <http://www.fusio.ie/kila>

Tom Olbrich is the Consulting Producer for the SOU Program Board and Jefferson Public Radio. He and his wife Mary are looking forward to sharing a Guinness with Kila after the Show.

ROGUE VALLEY

Theater

◆ Oregon Shakespeare Festival in Ashland will present 11 plays in repertory in three theaters through November 1. The season in the Angus Bowmer Theatre includes *A Midsummer Night's Dream* by Wm. Shakespeare (through 11/1), *Les Blancs* by Lorraine Hansberry (through 7/12), *The School for Scandal* by Richard Brinsley Sheridan (through 10/31); and in the Black Swan Theatre *Vilna's Got a Golem* by Ernest Joselovitz (through 6/27). The West Coast premiere of *Sailing to Byzantium* by Sandra Deer (4/2-11/1), and *Uncle Vanya* by Anton Chekhov (4/22-10/31) join the repertory in the spring. The outdoor Elizabethan Stage will open in June with plays by Wm. Shakespeare including *Henry IV, Part One* (6/9-10/11), *Cymbeline* (6/10-10/9), and *The Comedy of Errors* (6/11-10/10). Shakespeare's *Measure for Measure* will open in The Black Swan in July and will run through November 1. Also opening in July in the Angus Bowmer Theatre will be Eugene O'Neill's *A Touch of the Poet* (7/29-11/1), directed by Jose Quintero with scenic design by Ming Cho Lee. OSF also presents Back Stage Tours, an Exhibit Center, Play Readings, Lectures, Concerts and Talks. Call for a brochure and tickets. (541)482-4331

◆ Oregon Cabaret Theatre continues its 1998 season with its presentation of *The Taffetas* through March 30 at 8pm. Performances are Thursday-Monday; also Sunday Brunch matinees at 1pm. Meet Peggy, Donna, Cheryl and Kaye, a singing quartet of sisters from Muncie, Indiana. Reminiscent of '50's groups, these girls serve up a treasury of popular music from the innocent 1950's. Call for information. (541)488-2900

◆ Craterian Performances presents a touring production of the Tony award winning smash *How to Succeed in Business Without Really Trying* on Tuesday, March 3 at 8pm at the Craterian Ginger Rogers Theater. Featuring songs by Frank Loesser, this comic-romantic fable focuses on the meteoric rise of J. Pierpont Finch at the World Wide Wicket Co. Tickets are \$35/\$32/\$29 and are available by calling the box office. (541)779-3000

◆ The Theatre Arts Department at Southern Oregon University presents *Alaska Stories* in the Center Square Theatre in the SOU Theatre Arts Building, March 5 through March 8 at 8pm. Matinee performances begin at 2pm. An original script by SOU Theatre Arts alumnus Nicholas

Oredson, the play is Oredson's own story of a summer working in an Alaskan fish packing plant. Victoria King will direct. The play is one of the SOU Theatre Arts Second Season productions. A special benefit matinee performance is scheduled for Sunday, March 8. The box office proceeds will be contributed to the new Center for the Visual Arts at SOU. Tickets are \$6 and are available by phone. (541)552-6346

◆ One World, A Series of Performances from Around the Earth, presented by the SOU Program Board and Jefferson Public Radio, continues its season with Marcel Marceau. The French mime and actor will perform on Thursday, March 12 at 8pm at the Craterian Theater in Medford. Reserved Seating Only, tickets are \$29/\$26/\$23/\$19, and for SOU Students and Children (0-12) \$15/\$10, and are available at Cripple Creek Music, Ashland; SOU Raider Aid; and Craterian Theater Box Office. (541)552-6461 or (541)779-3000

◆ Craterian Performances presents the Oakland



Dodie Maguire's "The Watchers" and other works are on display this month at the North Valley Art League gallery in Redding

Ballet: *The Secret Garden* on Sunday, March 15 at 7pm. The company tours with its adaptation of the classic novel by Frances Hodgson Burnett, in which a lonely girl left in the care of her brooding uncle finds the path to love and redemption through the door of a long-locked garden. Set to the music of Sir Edward Elgar, the ballet evokes the haunting Yorkshire landscape and brings the Edwardian era to life. Tickets are \$28/\$25/\$22 and are available by phone. (541)779-3000

◆ Craterian Performances presents *A Chorus Line* on Tuesday, March 24 at 8pm at the Craterian Ginger Rogers Theater. One of the most lauded, beloved, and revolutionary of Broadway musicals comes to Medford in a revival directed by Baayork Lee of the original Broadway cast. Tickets are \$37/\$34/\$31 and are available by calling the box office. (541)779-3000

◆ Actors' Theatre continues its season with

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.
March 15 is the deadline for the May issue.
For more information about arts events, listen to JPR's *Calendar of the Arts*.



The Patterson House Gallery in Ashland presents "Magical Beasts and Beings," paintings by Dotti Holland.

Dave Marston's *The Essence of Lennon* on March 1 (closing), Alison Grant's production of *The Secret Garden* opening March 5, and William Luce's *The Belle of Amherst* beginning March 26. Tickets are available at Paddington Station, Ashland, or Quality Paperbacks, Talent; or call the theatre. (541)535-5250

Music

◆ The Youth Symphony of Southern Oregon and the Preparatory Orchestra continue their Winter Concert Series with a final performance on Sunday, March 1 at 3pm in Ashland at the SOU Music Recital Hall. There is no admission charge and everyone is welcome. (541)482-3078

◆ The Ashland Community Food Store sponsors singer/songwriter Alice Di Micle in concert to celebrate the release of her sixth recording, *Demons & Angels*. A dynamic performer with wide vocal range, Di Micle's songs are universal anthems of love, healing, humour, and survival. Alice appeared at the Britt Festival in 1995 when she opened for Janis Ian and Holly Near and again in 1996 with Helen Reddy. Saturday March 7th, 8pm at the Unitarian Center in Ashland. Advance tickets \$8 at Witch Hazel and Broom and Cripple Creek Music in Ashland or \$10 at the door. (541)488-1047

◆ Chamber Music Concerts presents the Seventh Annual Georges C. St Laurent, Jr. Steinway Celebrity Recital with Menahem Pressler, Piano, on Saturday, March 7 at 8pm in the SOU Music Recital Hall. Featured works include Haydn's Sonata No. 62 in E-Flat Major, Hob. XVI:52; Schumann's *Faschingsschwank aus Wien*, Op. 26; Debussy's *Estdampes*; and Chopin's Twenty-Four Preludes, Op. 28. (541)552-6154

◆ The Craterian Ginger Rogers Theater presents A St. Patrick's Day Celebration on Tuesday, March 17 at 8pm. Featured will be the internationally acclaimed group Men of Worth, along with local musicians Molly McKissick and Pat O'Scannell and fiddle player John Taylor from San Francisco. Men of Worth is comprised of Irishman James Keigher and Scotsman Donnie MacDonald. (541)779-3000

◆ A Concert of Chamber Music will be presented Friday, March 20 at 8pm at St. Mark's Episcopal Church, 5th and Oakdale in Medford. The program includes a Shostakovich quartet, a Mozart quintet, and a concerto by M. Haydn for organ and solo viola. Performers are members of the Rogue Valley Symphony Chamber Players (Robert Dubow and Nancie Linn Shaw, violins; Grace Byrd, viola; Lisa Truelove, cello) and Larry Stubson, viola, and Margaret R. Evans, organ. Soloists in the Haydn concerto will be Grace Byrd and Margaret R. Evans. The concert and a reception are free and open to the public. (541)773-3111

◆ Rounder recording artist John McCutcheon performs at the Unitarian Fellowship, 4th and C Sts., Ashland, on Thursday, March 26 at 7pm. Known for his hammered dulcimer playing, his award-winning children and family recordings and his humorous topical songs, McCutcheon (sponsored by Ashland Folk Music Club) will perform two sets of music, with the first set being especially for families. Tickets are \$5/\$12/\$15 and are available at Cripple Creek Music, Ashland, or by phone. (541)482-4154

◆ Craterian Performances presents *John Handy with Class* on Sunday, March 29 at 7pm at the Craterian Ginger Rogers Theater. Master

saxophonist John Handy, whose quintet took the jazz world by storm in the '60s, scores again with a group featuring three women musicians. Selections include swing, pop, jazz, and classical music. Tickets are \$19/\$16/\$13 and are available by phone. (541)779-3000

◆ The Rogue Valley Chorale will present *Sacred Service* by Ernest Bloch as the second concert of their 97-98 season. Philip Frohnmayr, noted concert baritone and former resident of the valley, returns to sing the wonderful role of the Cantor. This dramatic, uplifting work will be complemented with shorter works from the Jewish tradition and music from the Holocaust. The performance is Sunday, March 1 at 3pm, at the Craterian Ginger Rogers Theatre. Tickets are \$14/\$12/\$10 and are available at the Craterian Box Office. (541)779-3000

Exhibits

◆ The Schneider Museum presents *The Oregon Biennial*. This exhibition is curated every two years and reflects what is happening in the Oregon art scene. The current body of work elicits an interest in time, systems of nature, and culture. It has an abiding focus on the traditional concerns of the landscape, representational, and abstract painting. Also during the month of March: *Current European Photography*, a collection sent from the Galerie Vrais Reves in Lyon, France, as a part of a photography exhibit exchange. The February Schneider photography show, *Fabrications: Identities in Contemporary Photography*, will travel to France in exchange for this selection. Call for museum hours and more information. (541)552-6245

◆ The Patterson House Gallery announces its

CONTINUED ON PAGE 31



Erin Meredith Eichberg, Camille Diamond, Dana P. Dimon, and Keite Davis perform this month in the Oregon Cabaret Theatre's production of *The Taffetas*. Photo: Christopher Briscoe.

Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



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RECORDINGS

Maria Kelly

Slant Six Mind

Grit" is a word that comes to mind when I reflect on the music of Greg Brown, and specifically on his latest release *Slant Six Mind*—"transcendent" is another. Brown is an astute observer of the human condition, often shining some light on the most despairing darkness. He is a gifted lyricist elevating the painful to the poetic, offering hope, and often a humorous anecdote for the most trying of times. However, it's the musical groove as opposed to the lyrical content that, according to Brown, sews his songs together on any given release—once he hits that, it all flows from there.

Slant Six Mind continues what *Further In* (his last release on Red House Records) began. This time, Brown adds even more blues grooves, funky rhythms and hillbilly romp, as well as some darker mood-brooding blues as evident in "Dark Dusty Woods." It depicts Brown's vision of Robert Johnson composing his classic "Hell Hound On My Trail." In the low growl of Brown's voice, one can almost hear the hell hound on Johnson's trail, and for that matter, Brown's, too.

This is indeed Brown's most bluesy release to date. Musically, it evokes the hillbilly, blues and country roots of his childhood. Raised by a Pentecostal preacher (who now practices the Bahai faith!) in Southeastern Iowa where music was a way of life, one can hear in *Slant Six Mind* this creative mixture of musical influences, from gospel and hymns to country, blues, hillbilly, and early rock and roll. In addition to blending musical styles, he also blends the personal with the political, often imbuing caustic commentary with bittersweet life experience. *Slant Six Mind*, his most somber release so far, begins on a dark and despairing note in "Whatever It Was." In this opening track, he lays bare the darkening of

our culture by the industrialization of society and laments encroaching development on the sacred wilderness that once surrounded us. He simultaneously muses on an evasive love and mourns the loss of our redeeming relationship to Nature—life simply loses meaning without the restorative spirit of Nature.

In the chemical fields by ammonia light, I would offer my prayer to the Corn Goddess tonight, but they chopped off her head and stuck her body out on the lawn...Can't go to the country—the country isn't there, it got chopped up and mortgaged and vanished in thin air...I was looking for what I loved, whatever it was, it's gone."

This bitter satire on the heartbreaking loss of creative connection in life that sustains and nurtures to a culture that is callous and devoid of spirit or meaning or beauty, sets the tone for the rest of the album. Brown continues this theme in the "Loneliness House"—"there is trouble in the city, everybody screaming, once in a while I look out and it seems like you're just better off dreaming...". And dream he does in "Speaking In Tongues." This song reflects on his younger years spent in Pentecostal prayer services and on the redemption and the healing gained from communal prayer. It is a mournful and moving song of hope "that this nation like that congregation will give it up and pray for our soul which is in misery...and seek the healing for ourselves, this earth and our young."

Slant Six Mind begins with a churning rhythmic blues groove in the ominous opening track "Whatever It Was," a song that according to Brown began as a chant. A dance groove is almost audible on the low down funky blues tune "Loneliness House" and Brown evokes the mellow swing of jazz legend Mose Allison in "Mose Allison

Played Here." The more familiar folk sound can be heard on "Spring & All" and "Vivid" is a beautiful ballad written for Ani DiFranco in response to a song she wrote for him ("The Bouquet") and sang on her release *Not A Pretty Girl*.

The musical romp continues on with my personal favorite, "Billy From The Hills"—a song written for and about his father. He again builds social commentary around personal experience, "No one now knows too much about these woods... You can strip the trees, foul the streams, try to hide in a progressive dream, ease into the comfort that kills. Before I do that, I'll grab my pack and disappear with Billy from the hills." The pace is feverish, portraying someone who is intense and deeply familiar with the wilds, but who also maintains a strength amidst the chaos of the changing world. And chaos is indeed hell-bent in the cut loose hillbilly blues romp "Wild Like A Sonny Boy." One can really feel all facets of Brown's past coming to haunt his present in that song. Also, Brown does not relinquish his seductive style in the spacious, percussive pieces "Enough," "Hurt So Nice," and "Down At The Mill."

Greg Brown wasn't even planning on writing songs for a new album last winter, but fortunately for us, the muse grabbed hold of him and shook out these songs that penetrate to the bone. There is an urgency and a warning to awaken to the slow death of small towns and healing communities by the alienation of an industrial, mind-numbing modern society. Brown usually feels natural as a teller of stories of life's woes and small joys, but here he feels a bit uneasy. We hope that he doesn't disappear into the hills for too long. *Slant Six Mind* brings his development as a songwriter to a new and exciting level. Supported by an incredible personnel including the phenomenal Kelly Joe Phelps and his long-time friend and musical companion Bo Ramsey, this may prove to be one Brown's best yet—darkening sky and all.

ARTSCENE

From p. 29

first fine art show of the 1988 season with an exhibition of richly colored and layered, narrative paintings on handmade paper by artist Dotti Holland. Entitled *Magical Beasts and Beings*, the show continues through March 28. Gallery hours are Tuesday through Saturday from 12 to 5pm by appointment only. Located at 639 N. Main St., Ashland. (541)482-9171 or (888)482-9171

◆ In celebration of National Women's History Month, Hanson Howard Gallery offers an invitational show *Spirit Dance*, featuring the work of ten gallery artists. The First Friday reception will be held from 5-7pm on March 6. Gallery hours are Tuesday through Saturday from 10:30am until 5:30pm and is located at 82 N. Main St., Ashland. (541)488-2562



One World Series presents Marcel Marceau at the Craterian Ginger Rogers Theater in Medford March 12.

UMPQUA VALLEY

Other Events

◆ Harvest Built Homes will hold a benefit chili feed, silent auction and dance on Saturday, March 14 at Town Hall, 300 N. Pioneer, Ashland. Dinner will be served at 6:30pm with dancing to the music of Continental Drift beginning at 8pm. Proceeds will benefit Harvest Built Homes' pilot project, the building of a straw bale classroom for the Wilderness Charter School located on the campus of Ashland High School. Tickets for the dance only are \$5. Chile dinner costs an additional \$5. (541)482-4154

Theater

◆ Centerstage at Umpqua Community College continues its presentation of *Lost in Yonkers*, a comedy drama by Neil Simon, on March 6, 7, 13 and 14 at 8pm, and on March 8 and 15 at 2pm. The Pulitzer Prize-winning play, set in 1942, tells the story of an old woman, her daughter and an extended family of emotionally crippled people, as they struggle for understanding. (541)440-4691

◆ Umpqua Actors Community Theatre presents James Thurber's *Thurber Carnival* on March 27, 28, and April 3, 4, 5, 10, 11, 12, 17, and 18. American humorist James Thurber became famous for his hilarious stories about life in a small town, with such favorites as *The Secret Life of Walter Mitty*, *The Night the Bed Fell* and *Gentlemen Shoppers*. Performances are held in the Betty Long Unruh Theatre. Tickets are \$7 and can be purchased at Umpqua Valley Arts Center, Ricketts Music Store, and the Emporium. (541)673-2125

KLAMATH FALLS

Theater

◆ The Boarding House Inn Dinner Theatre presents *Art for Food* on March 7 at 6pm. The show features classical piano by Brent Hakenson. (541)883-8584

◆ Linkville Playhouse will present *Charley's Aunt* on March 27 and 28 at 8pm. (541)884-6782

◆ Ross Ragland Theater presents George Gershwin's *Porgy and Bess* on Tuesday, March 31 at 7:30pm. A Broadway Touring Production presentation, the grandeur of musical theater is captured in this timeless story. Tickets are \$30/\$28/\$15. (541)884-LIVE

Music

◆ Ross Ragland Theater presents Duffy Bishop in concert on Saturday, March 14 at 7:30pm. Duffy's musical selections include ballads, R&B, country and jazz. Tickets are \$12/\$10. (541)884-LIVE

OREGON COAST

Theater

◆ Little Theatre on the Bay in its 50th season continues its presentation of *Joseph and the Amazing Technicolor Dreamcoat* by Andrew Lloyd Webber, March 1, 5, 6, and 7. The play is the musical journey of Joseph and his brothers, as they explain the dreamcoat, the Pharaoh, famine and Genesis 29, and is directed by Paula Beers with Christian Rosman as Musical

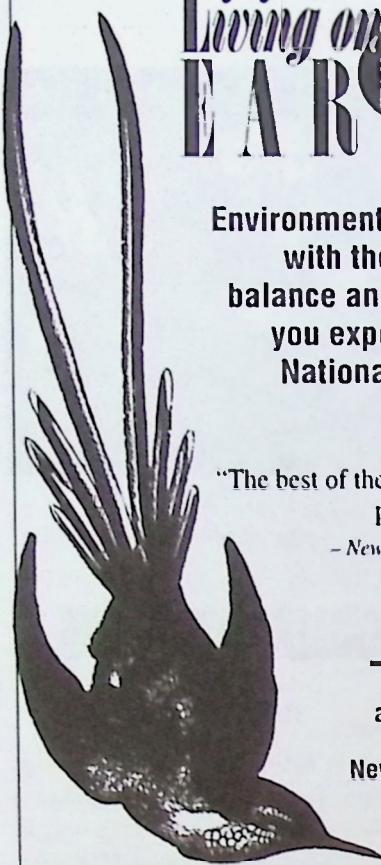
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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

ESS.A.Y Recordings

In my search for "compact discoveries," I occasionally come across a CD or two I can enthusiastically recommend to my readers. Once in a while I come across an entire label. An example of this is a small, Dobbs Ferry, N.Y., company called ESS.A.Y Recordings.

This is a "boutique" label which specializes in music for violin and piano. Perhaps it would be more accurate to say that ESS.A.Y specializes in certain artists: Mela Tenenbaum, whether she plays violin or viola; and Richard Kapp, whether he plays piano or fortepiano, conducts, or writes the program notes. One or both of these musicians grace many of the more than 50 CDs which have been issued so far. These include:

❖ *The Paganinis at Home: An Evening of Casual Virtuosity*, with Mela and Alex Tanenbaum playing violins, Dorothy Lawson on cello, and Paul Bernard, guitar. The all-Paganini chamber music program includes the "Serenata for Two Violins & Guitar," "Sonata No. 1," and two "Terzettos" (Terzetti?) — an hour of well-played, rare repertoire by a man who is still better known for his legendary fiddling than for his composing. You have to be younger than I am to appreciate the program notes, however, which are in legal finepoint typeface.

❖ *Songs without Words*, with Mela Tanenbaum, violin, and Richard Kapp, piano, includes 24 short pieces out of which only one by Mendelssohn reflects the album's title. This delightful collection of bonbons includes pieces by Kreisler, Elgar, Chopin, Wagner, Tchaikovsky, Brahms, Dvorak, et. al. But you will also find Gautier's "Le Secret," best known, perhaps, to my generation of beginning piano students, and "Nobody Knows the Trouble I've Seen."

❖ *Mela/Viola*, with Tanenbaum on the viola, this time, and Kapp at the piano. This CD is likely to put a damper on all those viola jokes:

Q. How do you keep your violin from being stolen?

A. Keep it in a viola case.

Q. What is perfect pitch on a viola?

A. Getting it into the waste basket without hitting the sides.

Q. What's the difference between the first and last desk of a viola section?

A. Half a measure.

Mela Tenenbaum makes the viola sound so good, I start to think that the higher-pitched violin should be the victim of this humor instead. The repertoire on this CD includes the romantic "Meditation" from "Thaïs" by Massenet, the aria from "Bachianas Brasileiras No. 5" by Villa Lobos, and 16 other such terrific tunes.

❖ *Musical Evenings with the Captain, Volumes One and Two*, music from the Aubrey-Maturin novels of Patrick O'Brian. These CDs include chamber music by Mozart, Bach, Locatelli, Handel, Boccherini, Leclair and Haydn performed by Mela Tenenbaum, Richard Kapp, Dorothy Lawson and others, with program notes by O'Brian. The idea is to create the feeling of a performance of the music which might be played in the captain's cabin on a good night at sea.

Kapp turns out, as well, to be the president and sole employee of ESS.A.Y Recordings. So he was a natural choice to interview when I wanted to find out more about this small but musically impressive label. You can find the complete interview on the World Wide Web at <http://www.jeffnet.org/fflaxman>. Here's a little taste:

Q: How, when, where and why did ESS.A.Y Recordings start?

A: About ten years ago I was in Florida for concerts with Philharmonia Virtuosi (PV). At the time, we had been doing performances of Vivaldi's "The Four Seasons" that were received with real enthusiasm. One day, in Clearwater prior to our performance, I went to the auditorium office, bor-

rowed a computer and produced an order form. At the concert, I told people we were doing what Greyhound and others had done 50 years earlier — when the bus was full, it would leave the station! I said that when we had taken 350 orders, we would record "The Four Seasons" and only bill peoples' credit cards when we were about to send the recording. In the next two days we took 350 orders. We went back to New York, recorded, and ESS.A.Y was born.

Q: What is your label's mission?

A: ESS.A.Y's mission is to create recordings you listen to more than once. I had made more than 40 recordings for Vox, CBS, and others which sold a total of something like a million and a half copies. The problem was that those folks couldn't understand that good taste and commercial success were not necessarily antithetical. In order for the two to co-exist, one must relinquish just a bit of greed. ESS.A.Y was, for me, a chance to say "this is what I can do and this is what I believe in."

Q: How is ESS.A.Y doing artistically?

A: I think better and better. I would not do now the things we did eight years ago, although I am still not about to disparage them. The problem is that I find it increasingly difficult to attach myself to projects since I find most of what I hear inadequate. If there were contemporary repertoire that really spoke to me, I would fight to do it. But I haven't found it and I begin to think that my age is shutting down my taste.

What I have — and what is unique and will leave a legacy for the next hundred years — is Mela Tenenbaum. This woman's artistry is so far above anything I have encountered in sixty years, and our musical and personal relationships are so edifying (our two families are closer than I thought two families could be in one lifetime!), that this becomes a major thrust, perhaps too major a thrust, of what we undertake. We just did the Sibelius "Humoresques" and I have never in my lifetime heard playing and music-making that could compare to this! ■

ARTSCENE

From p. 31

Director. For tickets and more information call the Box Office. (541)269-2720 or (800)676-7563

NORTHERN CALIFORNIA

Music

◆ Oregon Coast Music Association presents two events: Oregon Symphony Orchestra on March 6 at 8pm at Marshfield Auditorium, 10th & Ingersoll, Coos Bay; and Bach Birthday Party and Auction on March 21 at 6pm at North Bend Community Center, 2222 Broadway, No. Bend. (541)269-2720 or (800)676-7563

◆ Friends of Music continues its Redwood Theatre Concert Series as it presents The Oregon Chamber Ensemble on Sunday, March 29 at 3pm. The unique trio includes French horn, piano and violin. The members are associated with the Oregon Symphony. John Cox is the Principal Horn of the symphony and a frequent soloist throughout the NW. Pianist Katherine George is the symphony's Principal Keyboard and has appeared extensively as soloist and with chamber groups. She is a member of the piano faculty at Lewis and Clark College. Violinist Janet George has served as auxiliary keyboardist with the Oregon Symphony. She holds degrees from the University of Arizona in Violin Performance and communication. (541)469-0477 or (541)469-6566

Exhibits

◆ Coos Art Museum presents paintings, prints and photographs by Northwest artists through March. Located at 235 Anderson in Coos Bay. (541)267-3901

Other Events

◆ The 11th Annual Southcoast Dixieland Clambake Jazz Festival will be held on March 13, 14, and 15 in the Coos Bay/North Bend area. Fourteen bands will entertain at four sites including such headliners as Queen City Jazz Band with Wende Harston of Denver CO., Golden Gate Rhythm Machine from San Francisco, Uptown Lowdown of Bellevue WA., Black Swan Classic Jazz, Portland, Monarch Jazz Band of Tacoma, and Three Rivers from Richland WA. Local bands are Jazz Beaux, It's About Time big band, Franklin Turner Jazz Quintet, host band Coos Bay Clambake, along with bands from North Bend and Marshfield High Schools and the Oregon Coast Lab Band. Special events include the coronation of a king and queen, and the free Sunday Gospel Service jazz style. Tickets available at the box office in Coos Bay. (541)756-1582

Theater

◆ Ascent! Performing Arts in Siskiyou County presents the Oakland Ballet, performing *Secret Garden* on March 14 at 8pm in the College of the Siskiyous Theater. The ballet version of this venerable children's classic includes music by Sir Edward Elgar. Tickets are \$16/\$11. (916)938-4461

Music

◆ Ascent! Performing Arts in Siskiyou County presents the Beethoven Trio Vienna 1998 American Tour on March 6 at 8pm at the Yreka Community Theater. Tickets to see Austria's renowned piano and string ensemble are \$16/\$11 and may be purchased by phone. (916)938-4461

Exhibits

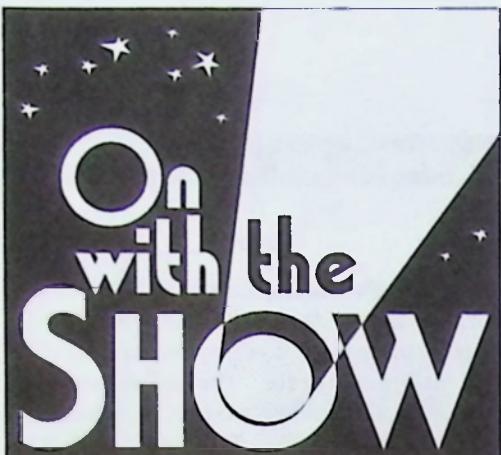
◆ North Valley Art League presents *Shards of the Past*, a collection of recent paintings featuring the works of artist Dodie Maguire; and members showing *Points of Interest in N. California and S. Oregon*. The exhibit runs from March 3 through 28 with a reception for artist and members on Sunday, March 8 from 1-3pm. The public is invited. Regular gallery hours are Tuesday through Saturday from 11am until 4pm, and is located at 1126 Parkview Avenue in Redding. (530)223-1023

◆ Shasta College Art Gallery presents Claremont Graduate University, *Paintings and Works on Paper* with selected works of the Faculty and Alumni from the Claremont Graduate University from March 5 through April 22. Gallery hours are Monday to Friday 8am until 4pm and Monday to Thursday from 7pm to 9pm, and is located at Shasta College Art Department, 11555 Old Oregon Trail in Redding. (916)225-4761

Other Events

◆ Turtle Bay Museums and Arboretum present Gold Rush Jubilee on March 21 at the Redding Convention Center. A champagne reception will be held at 5:30pm. (916)243-8850 ext. 108 ■

Fred Flaxman is the editor and publisher of "The Timeless Tales of Reginald Brettonor," a collection of 15 classic short stories by the late, internationally-published Rogue Valley author.



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BOOKS

Alison Baker

The Person Who Didn't Like Nonfiction *A True Story*

At the recent meeting of a book discussion group, a lively conversation was sparked when a person said she didn't like Nonfiction. She said it was boring. "Biographies, histories," she said, and she pointed her forefinger at the center of her extended tongue. "Who needs 'em?"

"But *Truman!*" a history buff protested. "Civil War letters!"

"Or memoirs," someone added loudly. "Refugee!"

"True crime," someone called in a rather shrill voice.

"What about," an indignant person shouted above the din, "what about essays?"

And from around the room came cries of, "Poetry! Self-help! Feminist theory!"

The Person Who Didn't Like Nonfiction slid lower in her butterfly chair.

"And what about those novelizations of real life?" someone went on. "In *Cold Blood*. Executioner's Song. When you can't tell where truth stops and fiction begins."

"Whoa," whinnied someone who was probably an author. "Who says fiction is the opposite of truth?"

"Fiction is *invented*," someone snapped.

"Flannery O'Connor said, 'When telling the truth, never let the facts get in the way,'" someone said.

"That was Mark Twain," someone else said.

"It was Carl Sagan," said yet another.

"That doesn't mean *lying*," someone said hotly.

"Here's what Ursula K. LeGuin says," said the person who always had an appropriate quotation, and everyone else stopped talking. "Fiction writers [tell the truth] in a peculiar and devious way, which consists in inventing persons, places and events which never did and never will exist or

occur, and telling about these fictions in detail and at length and with a great deal of emotion, and then when they are done writing down this pack of lies, they say, There! That's the truth!"

After a respectful interval someone said, "But even nonfiction writers *select* the facts they want to include. If they leave something out, does that mean they're lying?"

"All I meant," the Person Who Didn't Like Nonfiction said in a small voice, "was that I like things that delve into people's minds."

"Fictional characters," snorted the person who always suggested the group read spiritually enhancing books, and she muttered something about "living in a fantasy world."

"I like true stories," someone said. "I don't care if they're fiction or nonfiction."

"What's true to me may not be true to you," someone said. "Like *Pirandello*."

"Or *Rashomon*."

"Or that book about birth order," someone said. "The oldest sister and the youngest sister may experience the same event in totally different ways."

"So what *is* truth?" someone asked.

Silence enveloped the room, until someone finally said in a hushed tone, "Beauty is truth, truth beauty."

"That's all I need to know," said a wisenheimer.

"There is no such thing as truth," someone announced.

"There is an infinite number of truths," someone else said.

"If it's well written, who cares?" said the person who was probably an author.

"What about *The Education of Little Tree*?" someone said.

"Or *Conversations With God*?"

"Or *Cat's Cradle*?"

"All of them true," someone said at the same instant that someone else said, "All of them fiction."

"You see?" the probable author said with an air of triumph, or self-satisfaction, or perhaps malice.

"Compare Italo Calvino with Hannah Arendt," someone said. "Or Barbara Tuchman and Erich Maria Remarque. Novels tell more about the human soul than history does."

"That's it exactly," said the person who was pouring more wine for everyone. "The soul is an imaginative construct, so fiction is the best tool for exploring it."

"Everything is an imaginative construct," said a cynic. "History. Time. Civilization."

"And its discontents," snickered the wisenheimer.

"Life. Death. Infinity," interjected a physician, who until that instant had said nothing of note, and who would not speak again for the rest of the evening.

"Wow," said the P.W.D.L.N. "I haven't been in a discussion like this since college."

"That's not true," the spiritually-enhanced person said. "We had one just like it last month."

"It wasn't *just* like it," someone said. "It was about believable dialogue."

"What should we read next time?" asked the person in whose home this was taking place, glancing casually at her watch.

"I don't care," said the author, reaching quickly for the wine bottle, which she had just noticed was almost empty.

"*Alias Grace*," said one.

"*The Liars Club*," said another.

"*The Joy of Writing Sex*," someone suggested.

"All of them true," someone said.

"And all of them in paperback," said the spiritual person.

They downed their dregs and agreed unanimously on the book for the next month's discussion; but afterwards, as the hostess lay half-asleep in her bed, and the cynic, the wisenheimer, the author, and the others drove through the dark valleys that lay between the rude, scrambled mountains of that land, the sky quite literally shimmered with its stars, and suddenly no one was sure what decision they had all reached. IN

POETRY

The Change

BY DENISE LEVERTOV

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For years the dead
were the terrible weight of their absence,
the weight of what one had not put in their hands.
Rarely a visitation—dream or vision—
lifted that load for a moment, like someone
standing behind one and briefly taking
the heft of a frameless pack.
But the straps remained, and the ache—
though you can learn not to feel it
except when malicious memory
pulls downward with sudden force.
Slowly there comes a sense
that for some time the burden
has been what you need anyway.
How flimsy to be without it, ungrounded, blown
hither and thither, colliding with stern solids.
And then they begin to return, the dead:
but not as visions. They're not
separate now, not to be seen, no,
it's they who see: they displace,
for seconds, for minutes, maybe longer,
the mourner's gaze with their own. Just now,
that shift of light, arpeggio
on ocean's harp—
not the accustomed bearer
of heavy absence saw it, it was perceived
by the long-dead, long absent, looking
out from within one's wideopen eyes.

"The Change" by Denise Levertov is from her most recent book of poems, *Sands of the Well* (New Directions, 1996). She has published more than 20 books of poems since 1946. Several generations of Americans have honored Denise Levertov for her voice on political and social events and issues, such as the trial of Nazi war criminal Adolf Eichmann and the Vietnam War. She visited Ashland in March 1986 to read her poetry and appear on a panel at SOSC discussing the poet's important role in politics. Levertov won several major awards including the Robert Frost Medal, the Lenore Marshall Prize, the Shelley Memorial Award, and the Lannan Award. Denise Levertov died in Seattle in December, 1997, at the age of 74.

Writers may submit original poetry for publication in the *Jefferson Monthly*.
Send 3-6 poems, a brief bio,
and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street, Ashland,
OR 97520. Please allow two to four weeks for reply.

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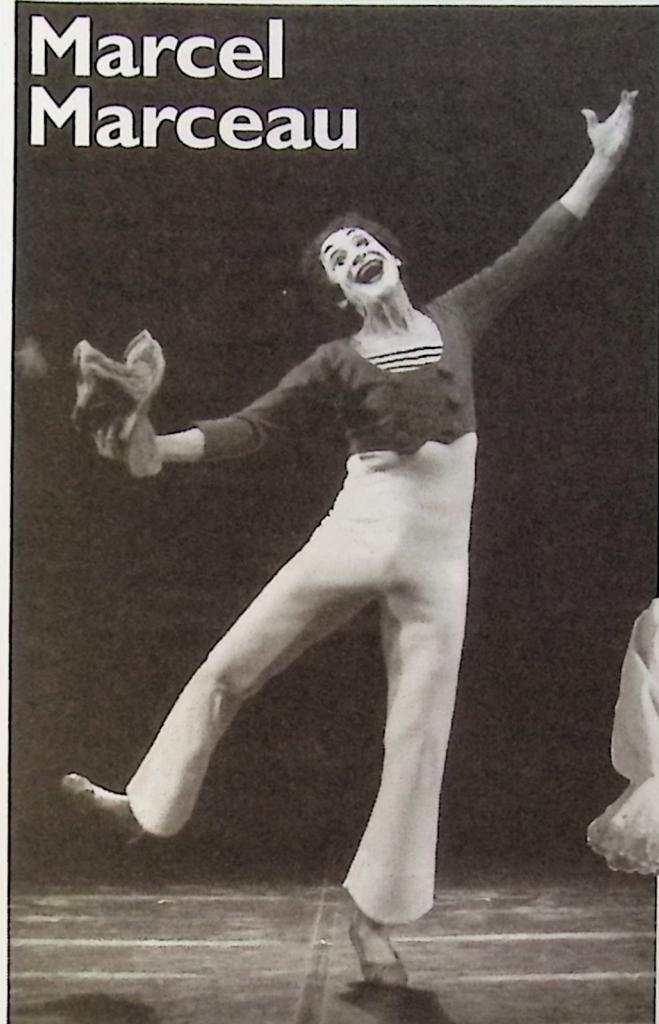
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Craterian Theater, Medford



Tarika

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